$5.00

The E Ticket

"- - - COLLECTING THEME PARK MEMORIES - - -"

1991 Annual

20,000 Leagues Exhibit

ALSO:

* SKULL ROCK LAGOON
* CALICO MINE TRAIN
* THEME PARK RIDE TICKETS
* TOM SCHERMAN

...AND MUCH MORE...

Main Gate

WELCOME … welcome to our 1991 Annual. This special edition is an opportunity for us to present some of the photos and information from early issues of The "E" Ticket in what we hope is an improved format … and to help satisfy the many requests we've received for back issues long unavailable. For long term readers, our content includes some material not seen before.

THANKS … thanks go out this issue to Don Cudlip, Mike Chew, Howard Lowery and Bruce Lau for their material and information. Dale Trader helped with Schuco facts and Bob Burns provided unique photo graphs for the Leagues Epilogue. The superb Leagues artwork provided by artist David Holman is greatly appreciated … his drawings capture and present this favorite attraction as never before. And Tom Scherman … thanks to him for his devotion to both the classic film and the Tomorrowland attraction over the years.

CONTENTS

Page 4 - Skull Rock … Not Just Another Pretty Face

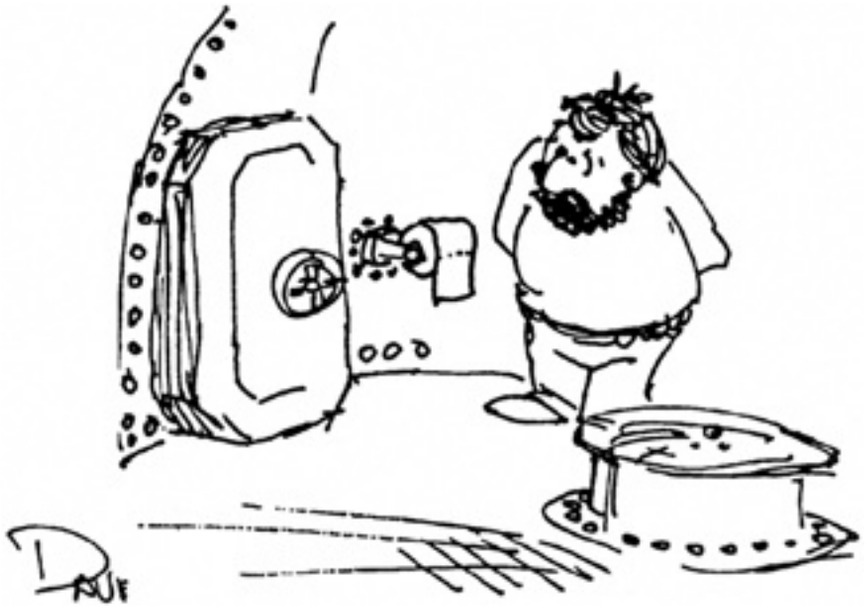
Page 10 - Disneyland's 20,000 Leagues Exhibit

Page 26 - Recollections of the Old 20,000 Leagues Exhibit by Tom Scherman

Page 30 - The Schuco Monorail

Page 34 - Theme Park Ride Tickets

Page 40 - The Calico Mine Train

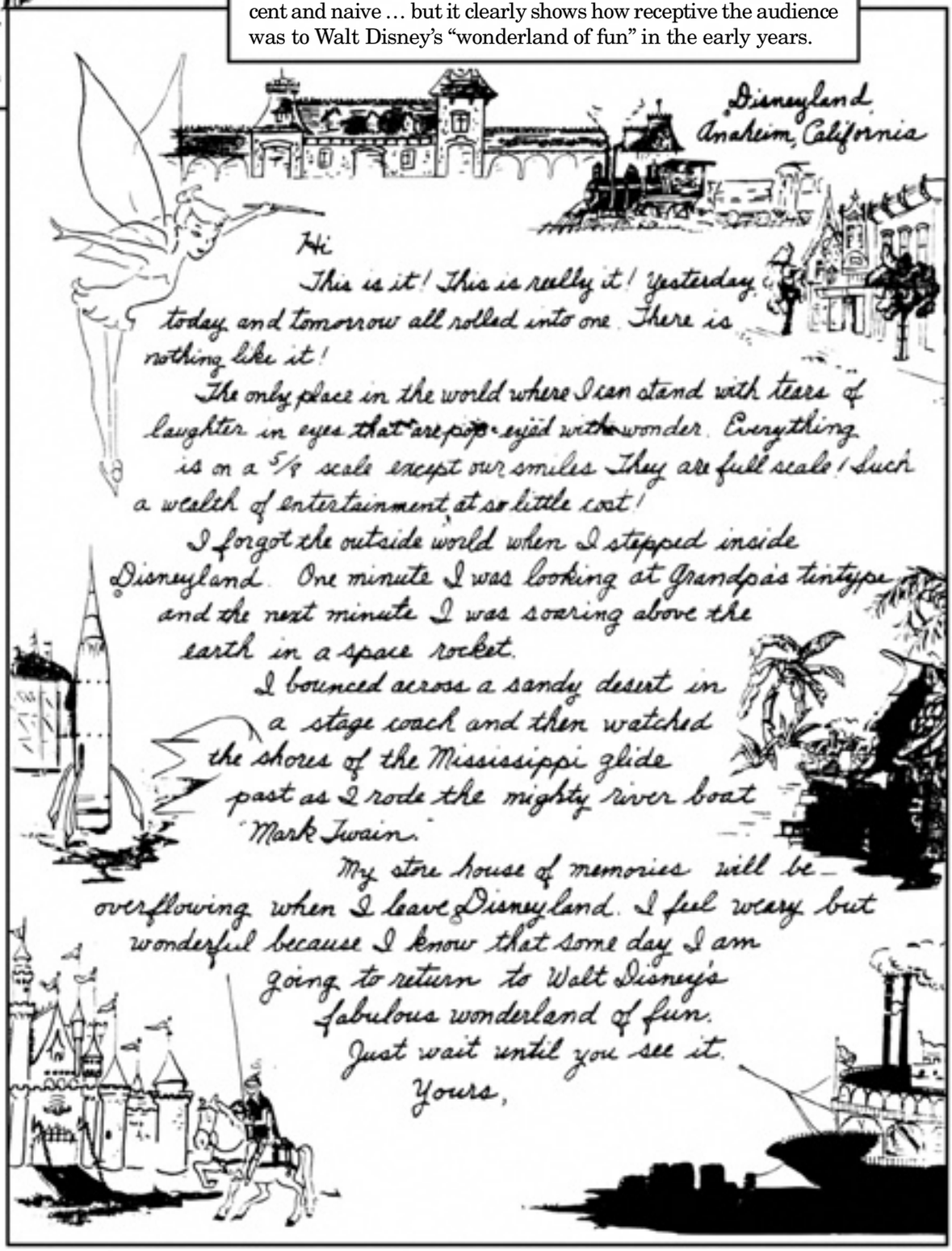


This publication … The "E"Ticket 1991 Annual … is copyright 1991 by Jack E. Janzen and Leon J. Janzen. Any Disneyland images copyright The Walt Disney Company. This Annual, 5 years in the making, is a "one shot" limited edition collectible. Our principal fanzine,The "E"Ticket, does appear between 2 and 3 times a year, however … a recurring surprise to readers, the editors and no doubt the Postal Service. Subscriptions are $19 for 4 postpaid issues. You may obtain a copy of the current issue by sending a check for $5 ($4 plus $1 postage/handling) to:

The "E" Ticket, P.O. Box 800880, Santa Clarita, CA 91380-0880

This colorful souvenir letter, with its illustrated envelope, is copyright 1955 with an August 21, 1957 postmark. It was probably available at gift counters throughout the Park during the '50s, for visitors to sign and mail to the folks back home.

By today's standards, this letter and its artwork appears innocent and naive … but it clearly shows how receptive the audience was to Walt Disney's "wonderland of fun" in the early years.


Disneyland
Anaheim, California
Hi
This is it! This is really it! Yesterday, today and tomorrow all rolled into one. There is nothing like it!
The only place in the world where I can stand with tears of laughter in eyes that are pop-eyed with wonder. Everything is on a 5/8 scale except our smiles. They are full scale! Such a wealth of entertainment at so little cost!
I forgot the outside world when I stepped inside Disneyland. One minute I was looking at Grandpa's tintype and the next minute I was soaring above the earth in a space rocket.
I bounced across a sandy desert in a stage coach and then watched the shores of the Mississippi glide past as I rode the mighty river boat "Mark Twain."
My store house of memories will be overflowing when I leave Disneyland. I feel weary but wonderful because I know that some day I am going to return to Walt Disney's fabulous wonderland of fun.
Just wait until you see it.
Yours,

SKULL ROCK...

Not Just Another Pretty Face

by Jack E. Janzen

It's not easy for many of us who visited Disneyland in the '60s and '70s to imagine the Fantasyland Pirate Ship without Skull Rock in the background. For five and a half years, however, the ship was anchored alone in a pool more suited to swimming than sailing. The surrounding area was devoid of landscaping, making Captain Hook's colorful Pirate Ship an awkward stand-out from nearby rides such as **Dumbo's Casey Jr. Train**. The red and white sails billowed against the skyline with only an occasional lamppost to soften the unfinished Fantasyland horizon. Fantasyland appeared to be a holding area for rides and attractions waiting for permanent installation elsewhere.

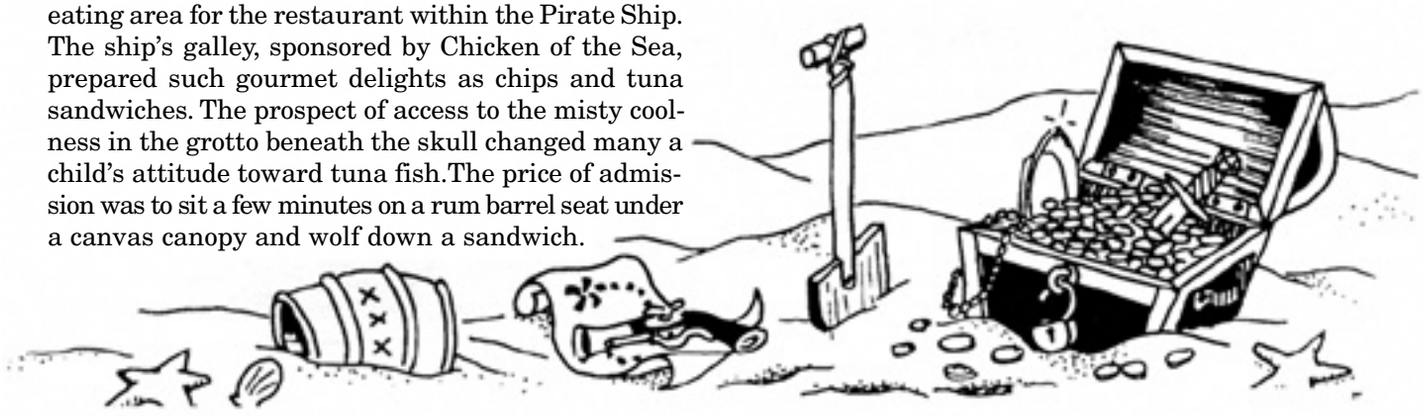
In spite of the rough edges, Fantasyland was well received in the '50s. Successful elements such as **King Arthur Carrousel**, the **Tea Cups**, and **Sleeping Beauty Castle**, captured the public eye, providing Walt time to plan the completion of areas as yet unfinished. The terrain around Captain Hook's Ship became the focus for improvements in the off-season of 1960-61.

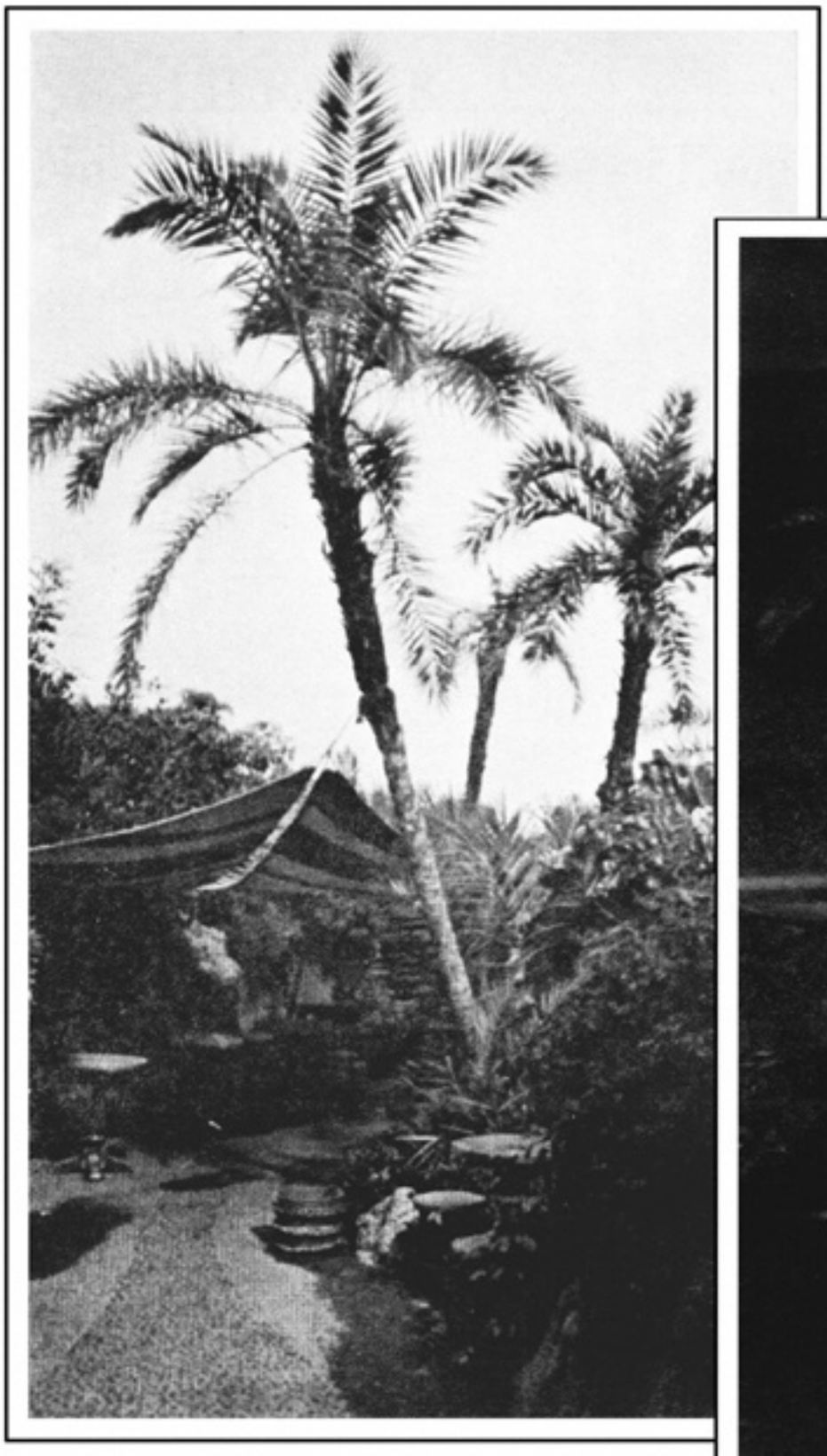
Disney's rock artists, having recently finished the **Matterhorn**, turned their attention to a more fanciful project; they brought Skull Rock to Disneyland. Actually, it was more than just sculpting a rock that looked like a skull. An entire South Sea Island atmosphere was created with waterfalls, tropical plantings, sandy beaches, and pirates' treasure chests. What had once been a featureless pool was now Skull Rock Lagoon.

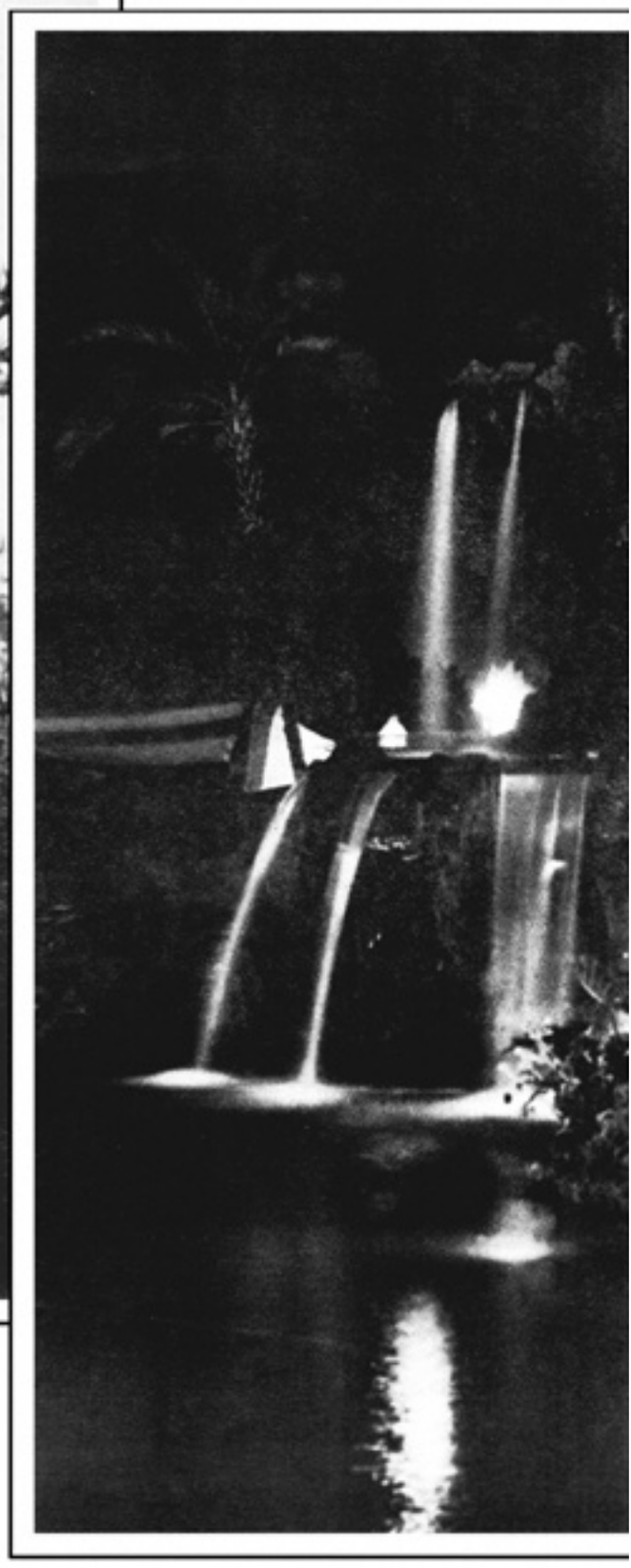
To those of us who knew it, Skull Rock is easily remembered; the sound of water coursing from rocky outcroppings and between the stone teeth of the Skull's open mouth … the feel on our faces of moist,tropical night time air stirred by the churning, falling waters … and the smell of lush foliage thriving in the dampness. Viewing Skull Rock from across the Lagoon,we were mesmerized by the potent illusion … we felt a sense of "comfortable eeriness" as our gaze was met and returned by Skull Rock's backlit stare.

It would be enough if Skull Rock Lagoon were just another Kodak picture spot in the happiest (and most photographed) place on earth; but, like everything else in Disneyland, this area was multifunctional. Nestled in the back recesses of the Lagoon was a sheltered eating area for the restaurant within the Pirate Ship. The ship's galley, sponsored by Chicken of the Sea, prepared such gourmet delights as chips and tuna sandwiches. The prospect of access to the misty coolness in the grotto beneath the skull changed many a child's attitude toward tuna fish.The price of admission was to sit a few minutes on a rum barrel seat under a canvas canopy and wolf down a sandwich.

The construction of Skull Rock solved the problem of one ride mixing visually with another. Skull Rock and the surrounding greenery screened the **Casey Jr. Train** from view and focused attention back to the Lagoon and Ship. It also made the transition from the **Storybook Land Canal Boats** and Monstro the Whale to the world of Peter Pan less jarring, enhancing rather than disrupting the sense of fantasy. The rock work around Monstro visually blended with the stone of Skull Rock, creating a unified,appealing environment.The addition of Skull Rock to Fantasyland proved once again that Walt Disney could pull together previously disjointed components and get results that were better than anyone expected. I can't help but think Skull Rock Lagoon turned out better than even he thought it would.







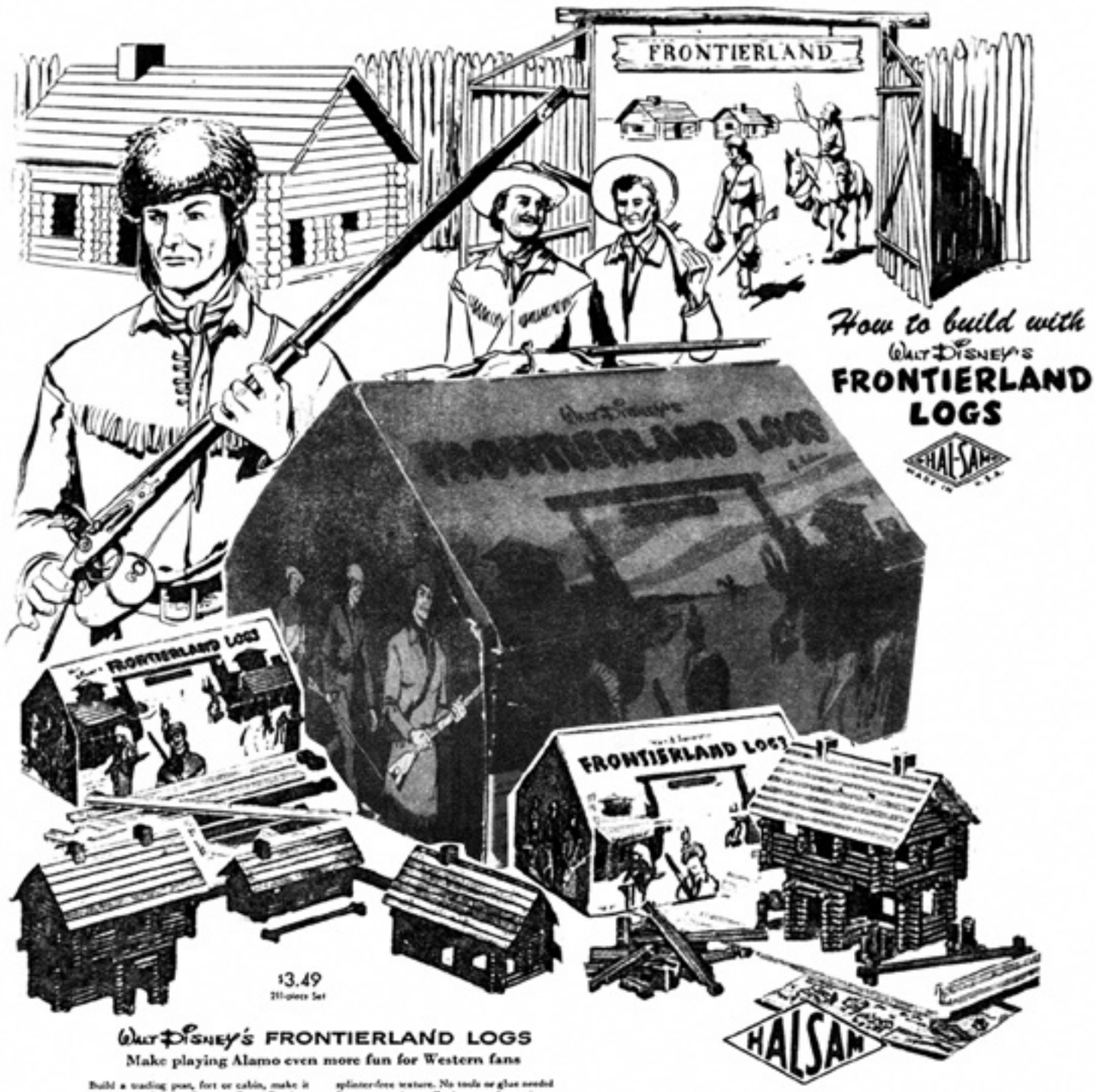
More than any other area in Disneyland, Fantasyland gives substance to the films of Disney. *Peter Pan*, the inspiration for Skull Rock Lagoon, was released in 1952, and influenced substantially the planning phase of Disneyland. This can be seen in the Tinkerbell Toy Shop, the **Peter Pan** Dark Ride, the Pirate

Ship and, of course, Skull Rock. Tinkerbell became the silent hostess of both the Disneyland theme park and Walt's weekly television show. She could be found on theme park souvenirs and in the evening sky over the Magic Kingdom.

Captain Hook's Pirate Ship floated serenely under the gaze of Skull Rock until the entire Lagoon was razed to make way for the remodeling of Fantasyland in 1983. The Pirate Ship Restaurant, operated by Disneyland since its acquisition in 1969 from the Van Camp Sea Food Company, served its last sandwich and battened its hatches forever in August, 1982.

I love the new Fantasyland. The European village facades of **Snow White**, **Pinocchio**, **Pan**, and **Toad** reach elegantly into the **Castle** courtyard. To make room for this expansion, the **Carrousel** was moved 20 feet to the Northwest, bumping the **Dumbo** ride deeper into Fantasyland and the Lagoon.... Something had to give. My kids always try to get me on **Dumbo**. I generally tell them I'm too big for that ride, and wander over to lean on the rail. I wave at them and look cheerful, but I'm not really there; I'm standing across the Lagoon at night staring at the glowing green eyes and listening to the waterfalls of the best fantasy in Fantasyland.

WALT DISNEY'S FRONTIERLAND LOGS



WALT DISNEY'S FRONTIERLAND LOGS

Make playing Alamo even more fun for Western fans

Build a trading post, fort or cabin, make it the center of action for your Davy Crockett toys. See the adventurous Old West of Davy Crockett, Kit Carson and Daniel Boone spring to life! Authentic, pioneer-style interlocking logs fit together easily, accurately. ¾ inch thick, made from first quality wood. Realistic natural color stain. Smoothed and waxed to splinter-free texture. No tools or glue needed for construction—all pieces and sets interchangeable. Sets include chimneys, roof planking, split logs for a variety of buildings. Cabin-shaped storage box.

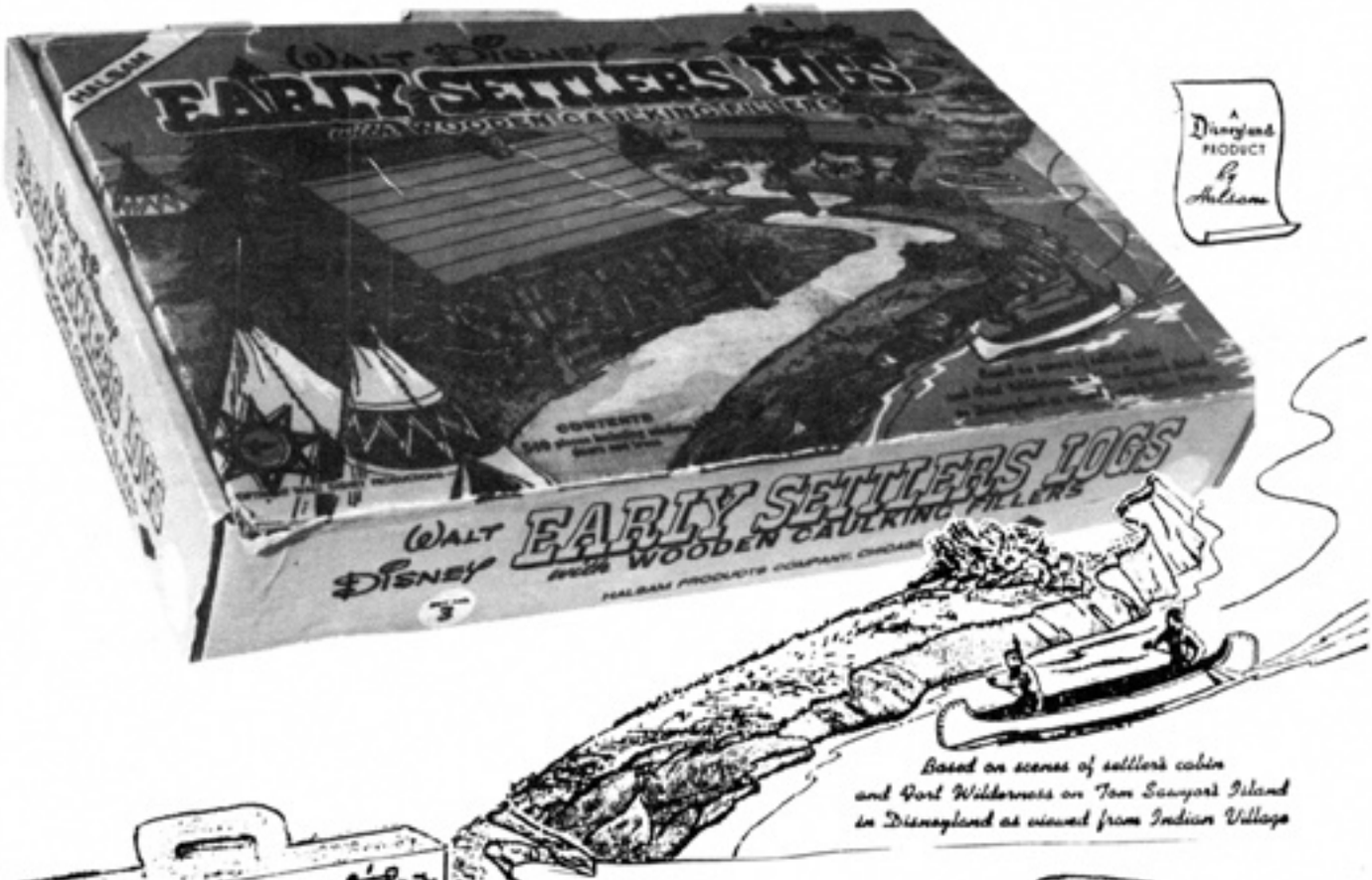
49 M 2310—75-pc. Set. Shpg. wt. 1 lb. 3 oz. ... 98¢
49 M 2280—102-pc. Set. Shpg. wt. 2 lbs. ... $1.69
49 M 2290—211-pc. Set. Shpg. wt. 3 lbs. 11 oz. 3.49

NOTE: Larger models built with bigger sets.

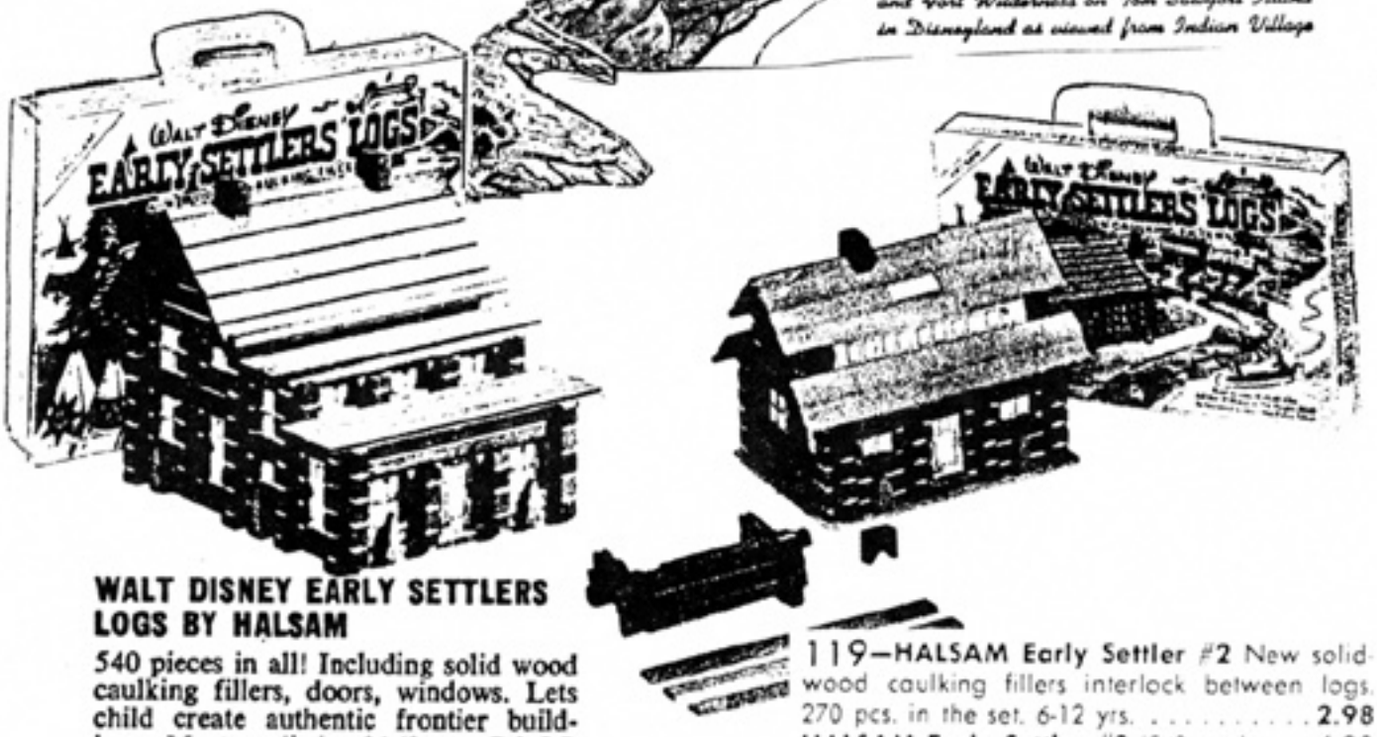
SEARS, ROEBUCK AND CO., CHICAGO 7, ILLINOIS

A—HALSAM WALT DISNEY FRONTIERLAND LOGS. 211 interlocking wood pieces (logs, roofs, etc.) in a 12¼" Disney-designed cabin box. Set includes "How To Build" book for constructing Kit Carson's cabin, Daniel Boone's trading post, etc. **$3.98***. (Other sets, $1.98* and $1.25*.)

WALT DISNEY
EARLY SETTLERS LOGS



Based on scenes of settlers cabin and Fort Wilderness on Tom Sawyer's Island in Disneyland as viewed from Indian Village

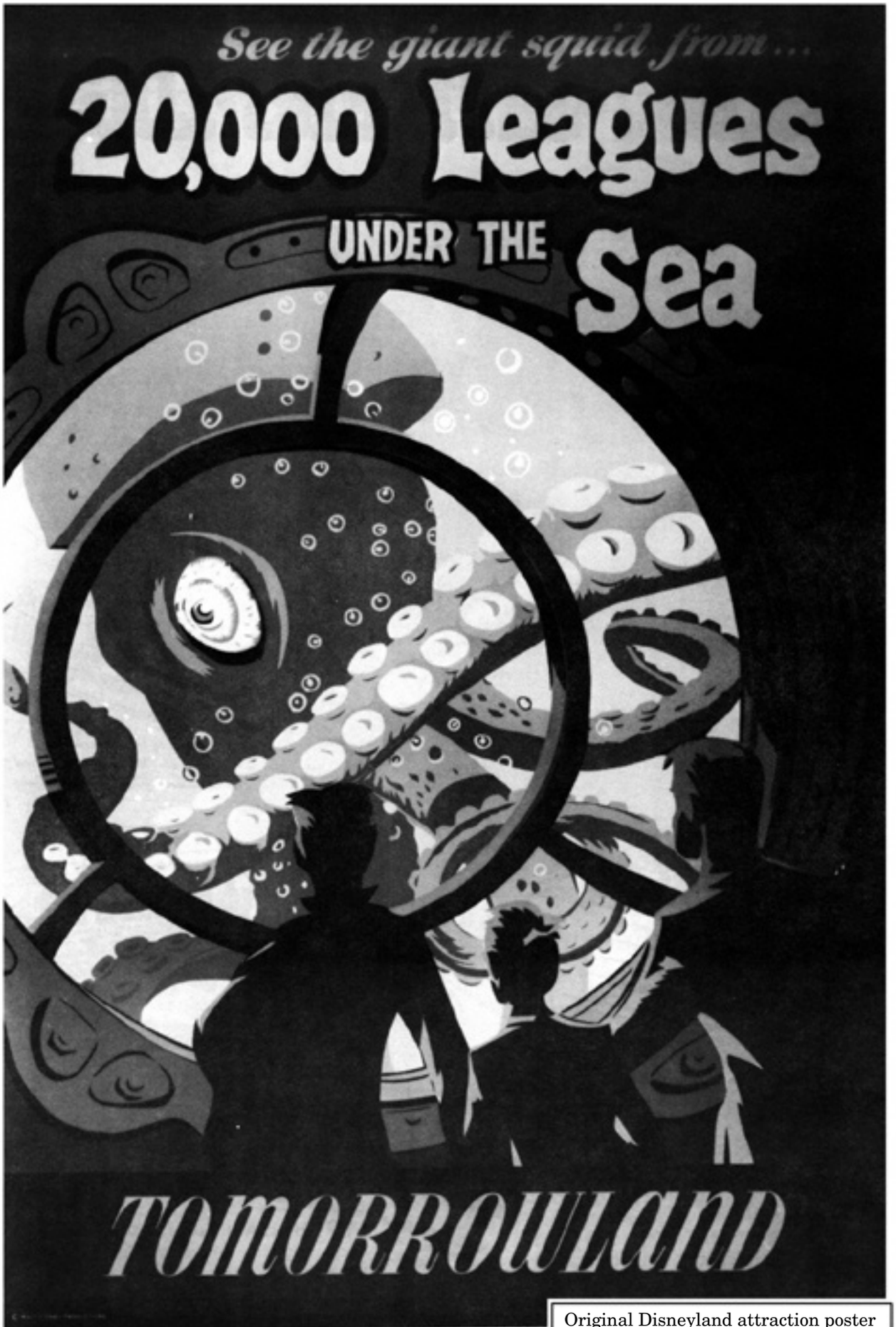


WALT DISNEY EARLY SETTLERS LOGS BY HALSAM

540 pieces in all! Including solid wood caulking fillers, doors, windows. Lets child create authentic frontier buildings. Most realistic. 21/3 **$4.98**

119—HALSAM Early Settler #2 New solid wood caulking fillers interlock between logs. 270 pcs. in the set. 6-12 yrs. **2.98**

HALSAM Early Settler #3 (540 pcs.) **4.98**

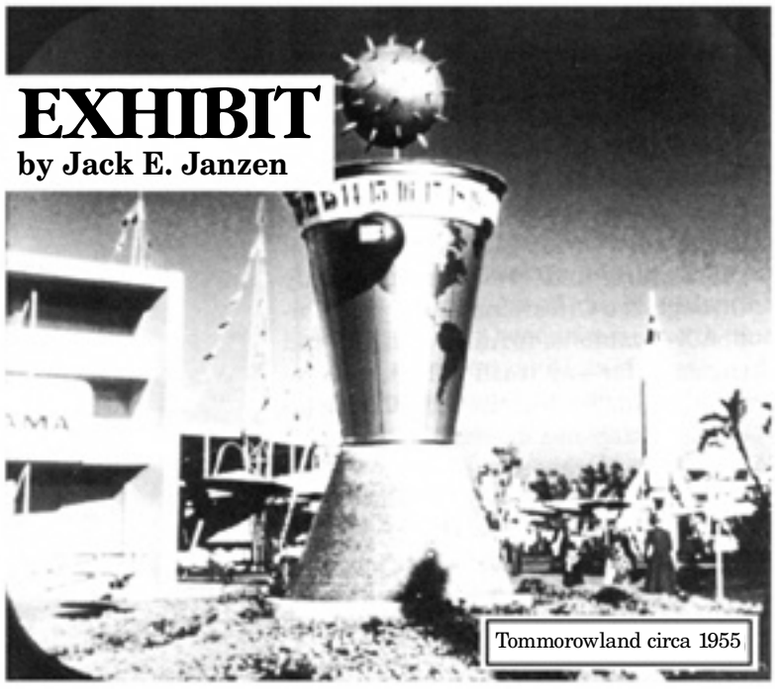


Original Disneyland attraction poster

© Disney Enterprises

DISNEYLAND'S 20,000 LEAGUES EXHIBIT

by Jack E. Janzen



Tommorowland circa 1955

Scott moved about Tomorrowland, like a futuristic automaton efficiently performing his early morning routine. After punching in and getting into uniform, he picked up the cash at the Cash Control Office and his keys at the Operations Office. The back way into Tomorrowland led him past the **TWA Rocket** and the WenMac Hobbyland Flight Circle, to the **Autopia** car displayed on its own revolving turntable. He removed and folded the car cover and headed for the entrance of the **20,000 Leagues Under the Sea Exhibit**. Once inside, he stored the cover in the lobby and locked the money in the cash drawer. He then moved through the exhibit, turning on light switches, checking the special effects air compressor, turning on the car turntable, as well as the exhaust fans.

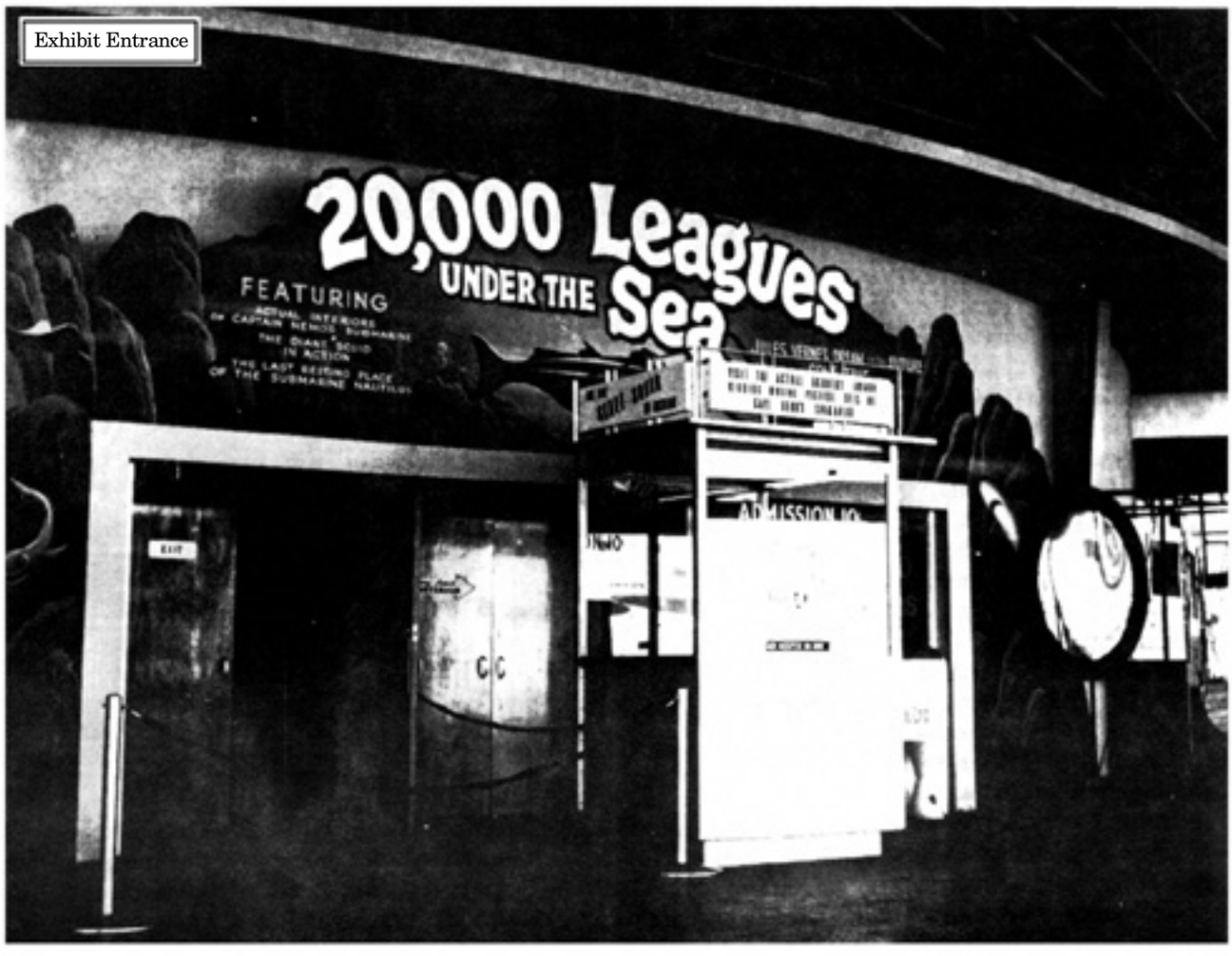


Exhibit Entrance

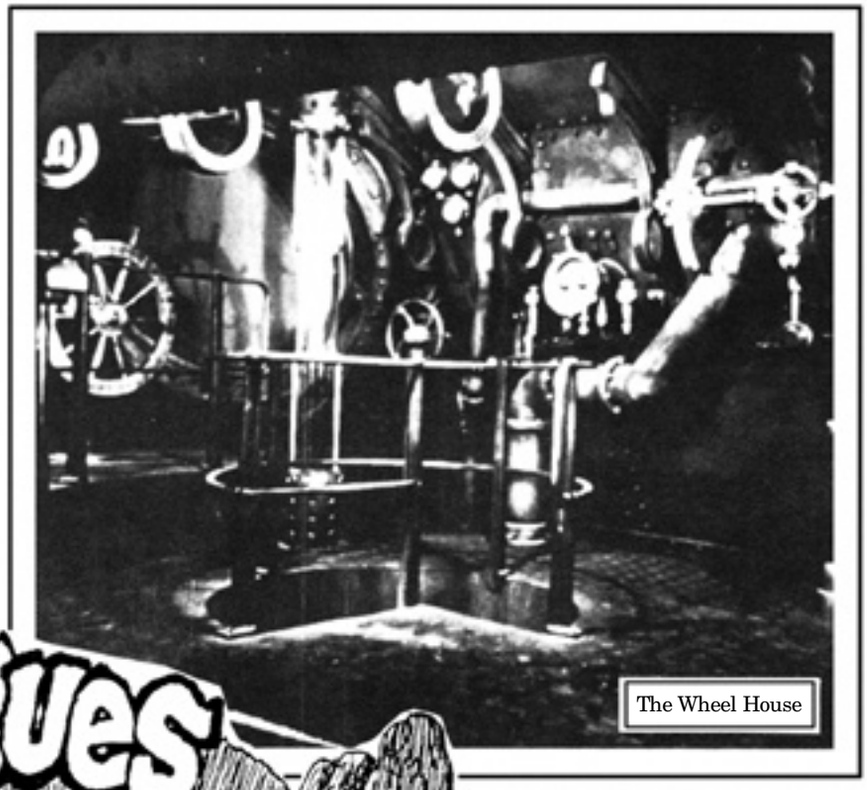
Back out into the morning sun, he passed the World Clock to raise the American Flag at the entrance to Tomorrowland. He paused for a moment to watch the painters loading drop clothes on a cart after a night of painting park benches in the Main Street Plaza. He waved at his friend Betty whom he spotted through the window of the **Monsanto House of the Future**, and then moved quickly through the **Circarama** and Space Station X-1 exhibits, turning on lights and checking for any trash left by the evening crowd. Back at the **20,000 Leagues Exhibit**, he opened the cash drawer, filled out his daily report sheet, and opened the doors … ready for the public.

Allen had struck a deal with his parents in the car on the way to Disneyland. He'd have surely died had he been required to stay with them the hour they planned to "poke around" the shops on Main Street.As he made the sweeping right turn into Tomorrowland, he thought about the new **Submarine Voyage**, **Monorail**, and **Matterhorn Bobsled** rides which opened that June to start the 1959 summer season. These would have to wait. The first ticket he would use would be an "A" coupon. He had to see the **20,000 Leagues Under The Sea Exhibit**. This attraction contained sets from his favorite movie, released for the 1954 Christmas season,starring Kirk Douglas, James Mason, Paul Lukas and Peter Lorre. Allen had been ecstatic when his movie got Academy Awards for Art Direction and Special Effects that year.

© Disney Enterprises

Now here he was … staring at the gaudily painted exterior facade suspended above the entrance of Disneyland's **20,000 Leagues Exhibit**. The forty foot wide funhouse-style mural revealed sharks and manta rays circling ... as the submarine "Nautilus" and the giant squid clenched in a struggle to the death in a sea of blue-green pigment. In contrast, the title was a splash of white letters outlined in black. To left and right, framed in huge portholes, were photo blow-ups of scenes from the movie. Scott watched the young man as he approached the entrance … the first guest of the day. He started to say "one 'A' ticket please" but went directly to "thank you" since Allen was already inside.

* * * * * * * * * * * *



The Wheel House

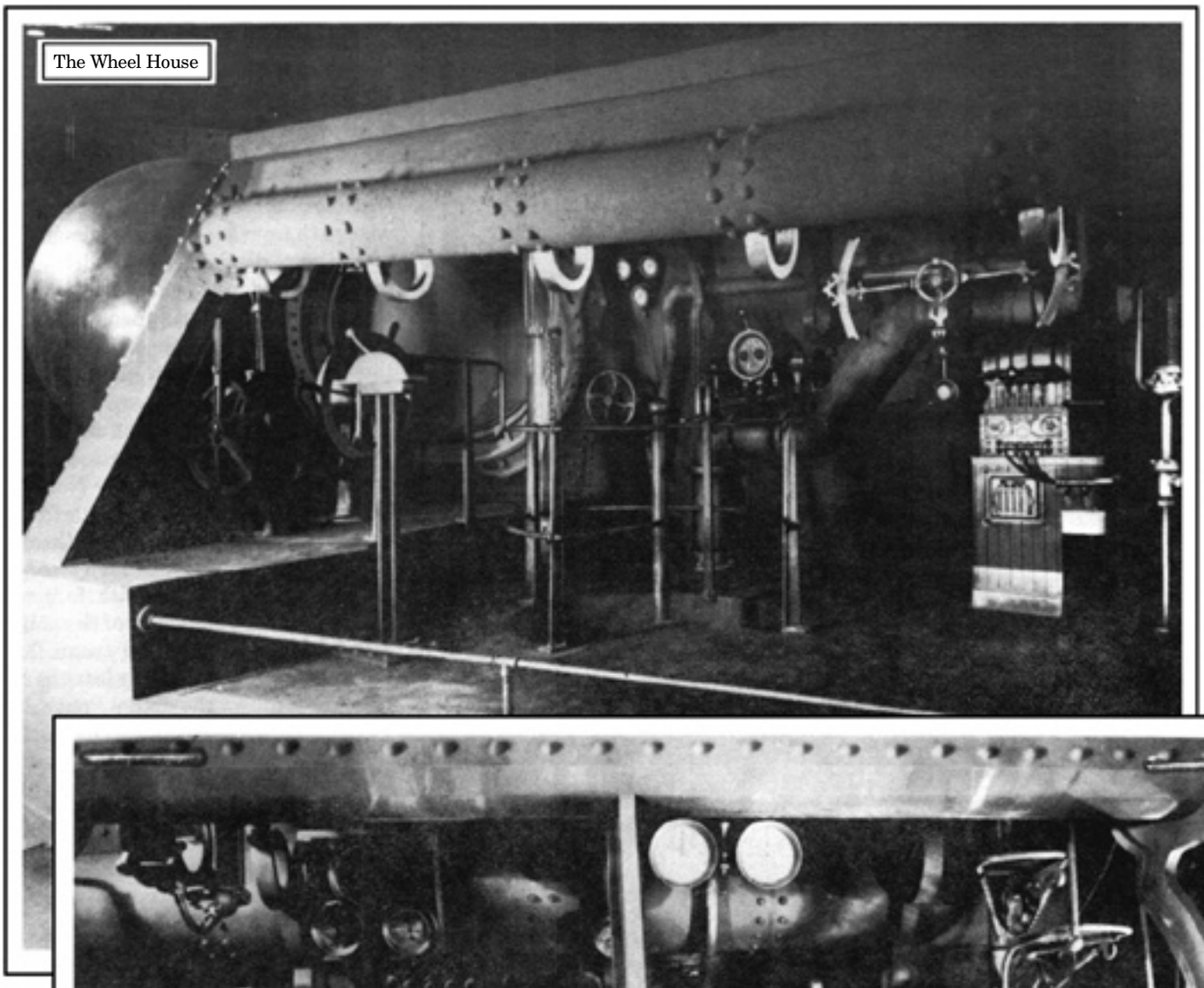
…There's no reason to let Allen have all the fun. Let's follow him in and see what Mr. Disney has for us to see....

* * * * * * * * * * * *

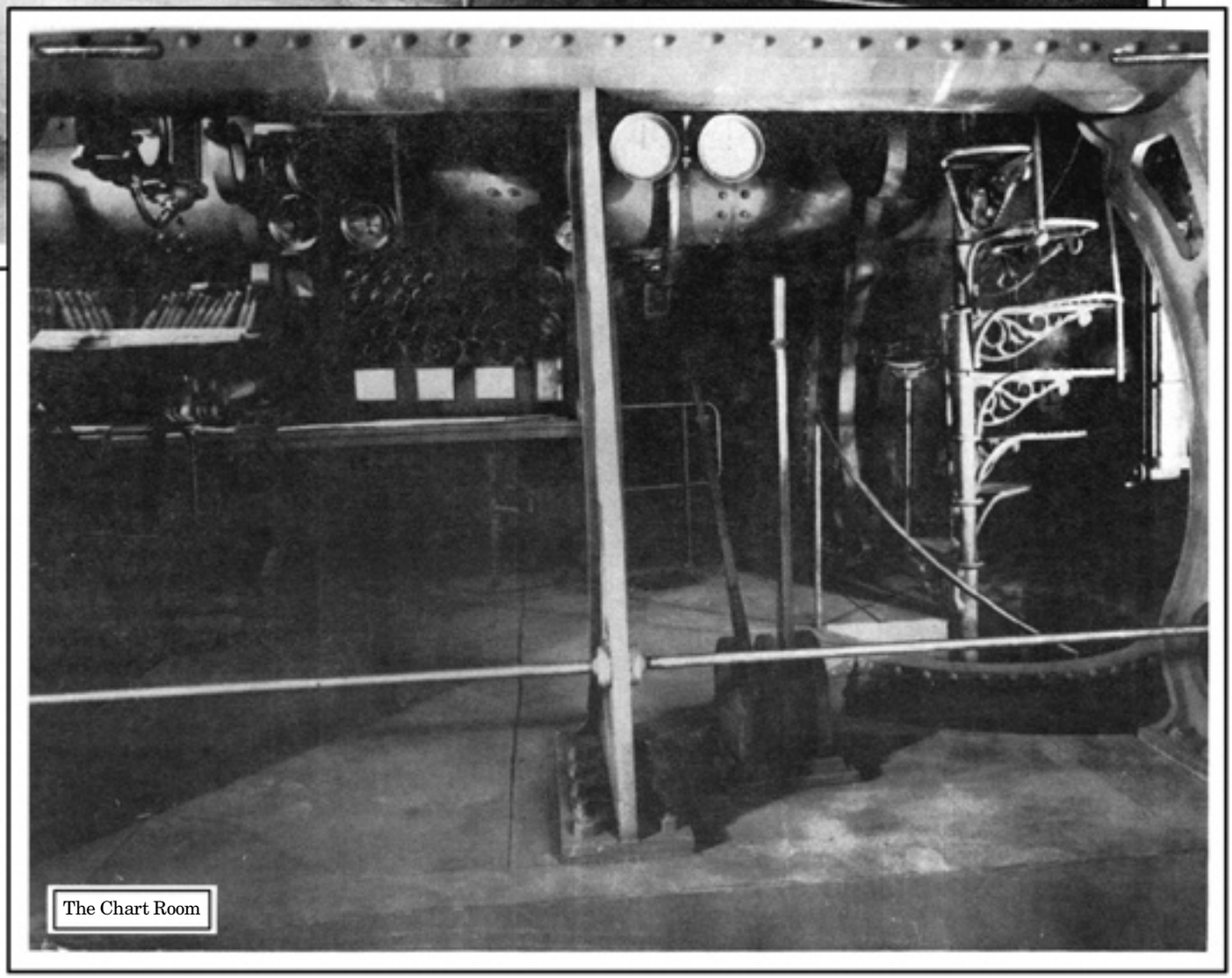
Once inside, we follow a counter-clockwise path from area to area, viewing the movie sets, displays and models. The unfinished edges of the Nautilus interior sets have been trimmed with pipes, steel members, and lots of rivets to ease the transition between elaborate sets and nondescript hallways. The song *Whale of a Tale* greets us as we move to an impressive first scene … a view of the final resting place of the Nautilus. We move closer to the display window, and realize we are looking out through the stern window of a sunken treasure galleon. Chests filled with forgotten treasures have spilled out of the ship to mix with the sand of the ocean floor. Our eyes are drawn deeper into the diorama to focus on the actual upper deck of Nemo's submarine Nautilus. The ocean floor has apparently engulfed the main hull leaving only this portion of the ship visible. The shimmering blue-green light,rocky ocean floor and painted backdrop of coral and shell create an eerie setting for this somber scene.

As we turn from the window, we see a model of the side-wheeler Golden Arrow, which was rammed by Nemo's submarine in the film's dramatic opening scene. The damage caused by the special effects explosion and fire was expertly repaired before this beautiful twelve-foot-long model was put on display. *Welcome aboard the submarine Nautilus,* booms the recorded narration by Thurl Ravenscroft (familiar voice of Tony the Tiger). *You will see the Academy Award winning motion picture sets actually used in filming* Walt Disney's 20,000 Leagues Under The Sea.

From the "Golden Arrow" we move to the first of the full-sized interior sets designed by Disney artist Harper Goff. "In this passageway is the WHEEL HOUSE, where the submarine was steered by looking through the viewing ports at each side of the wheel.



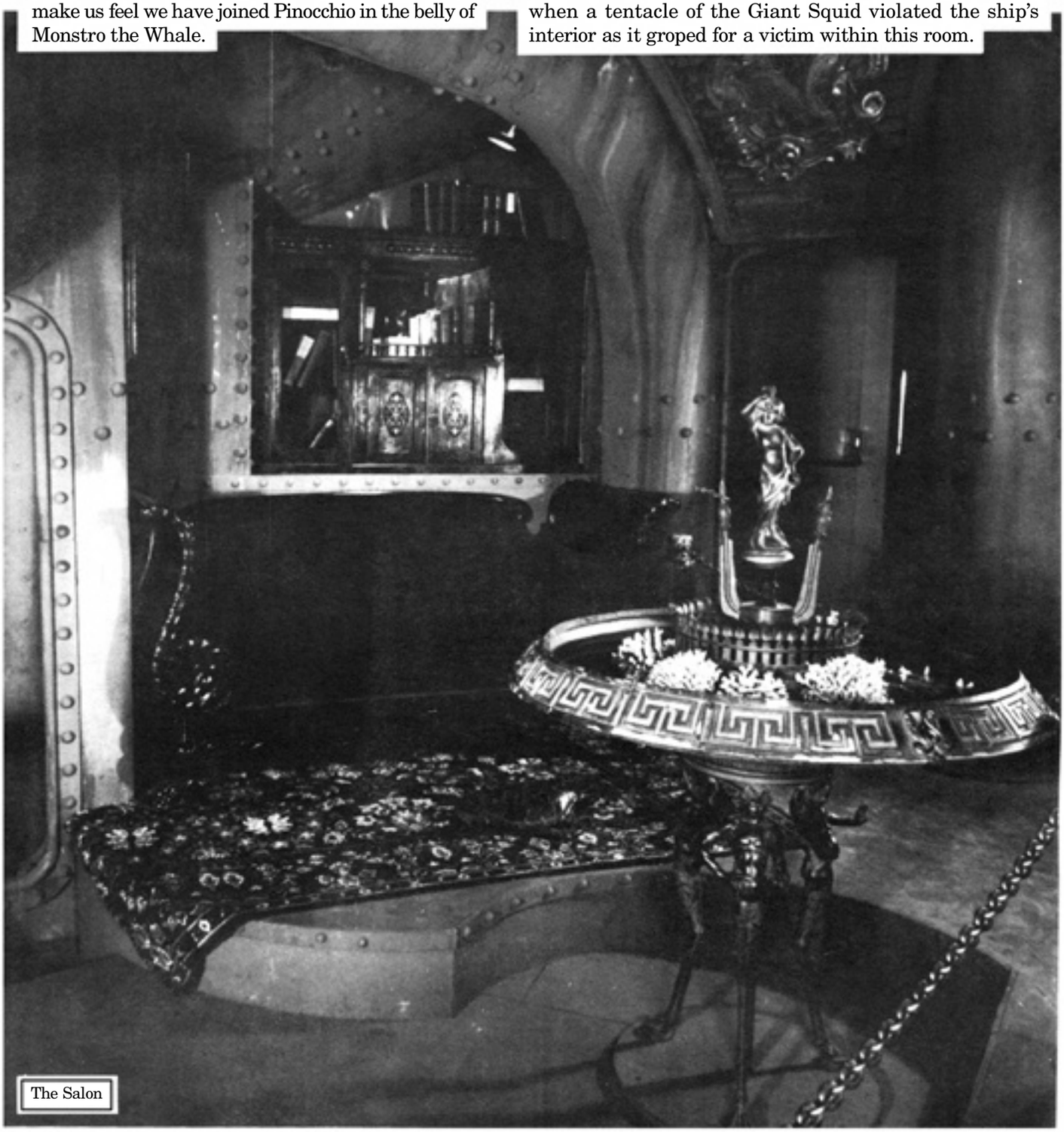
The Wheel House



The Chart Room

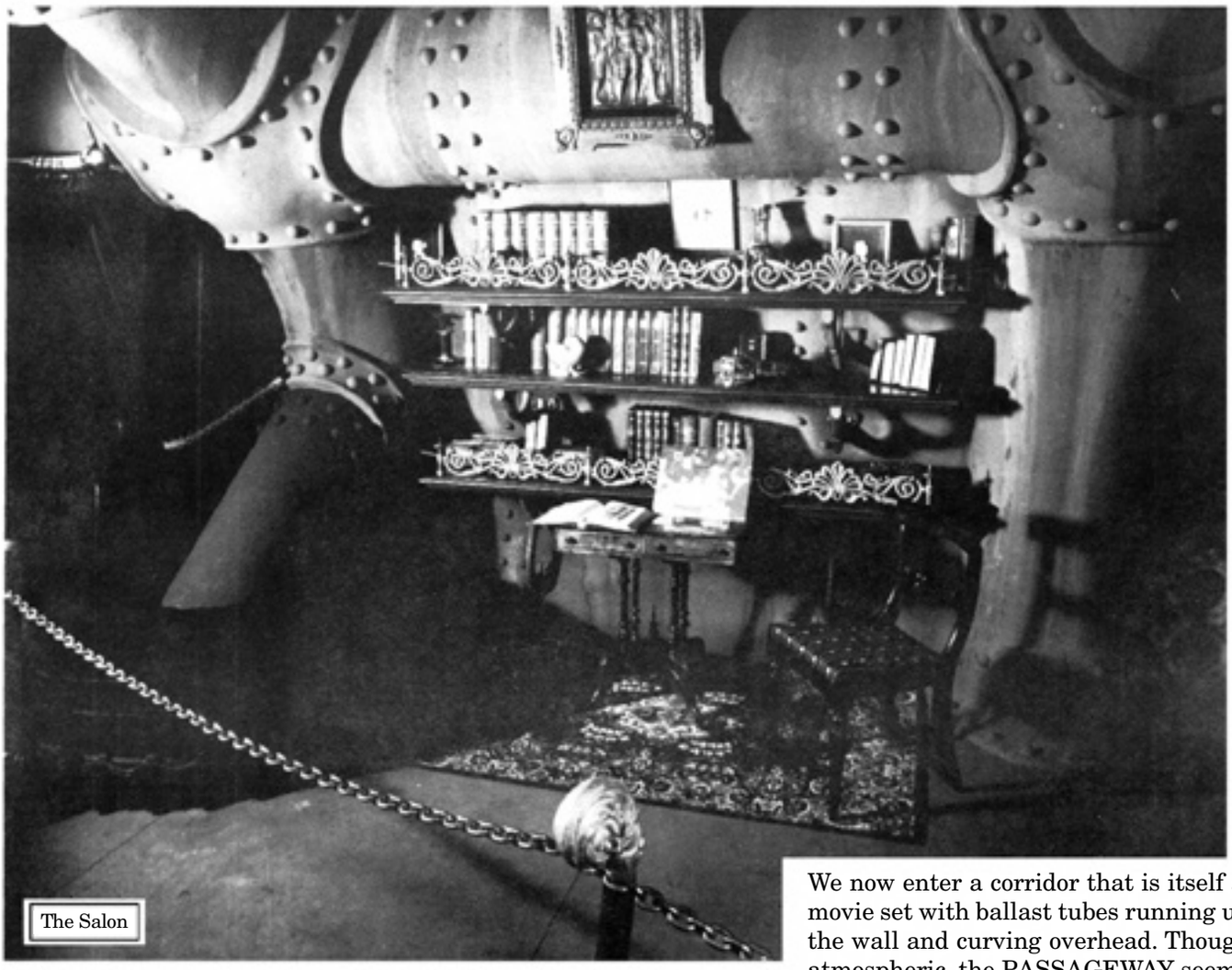
We look past the pipe railing onto the raised deck. Amber lights emphasize shiny brass gauges in contrast to bulkheads of rusty brown. The function of some of the equipment is obvious ... the steering wheel … and the instrument that looks like a scale must indicate the angle of descent or ascent of the sub. Other knobs, levers and wheels are perhaps tied to the operation of the unique ballast tubes evident throughout the Nautilus. In addition to acting as holding areas for sea water ballast, these massive riveted pipes form a structural skeleton for the ship. In some rooms, the great arching forms make us feel we have joined Pinocchio in the belly of Monstro the Whale.

We move through the hallway up a gradually sloping ramp. *Next is the CHART ROOM where Captain Nemo plotted the course (of the Nautilus)* … One of the strongest visual elements of this room is the spiral staircase. Its style, like much of the ironwork of the Nautilus, is Victorian … ornate, but without the frivolous ornamentation that Harper Goff dubbed "sewing machine Gothic." Cubby holes contain rolled charts … shelves are cluttered with books and navigation instruments. Blue light illuminates the interior and reflects from a movie still of Captain Nemo's cabin, as seen in the motion picture. Standing here, it is easy for us to visualize one of the great action moments in the film, when a tentacle of the Giant Squid violated the ship's interior as it groped for a victim within this room.

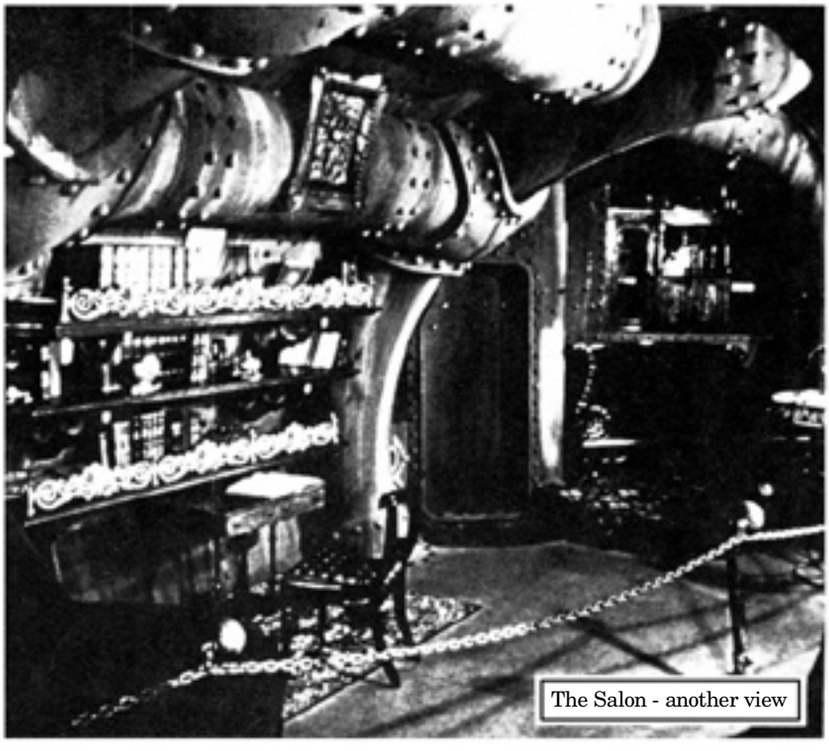


The Salon

Nemo's Pipe Organ - Salon



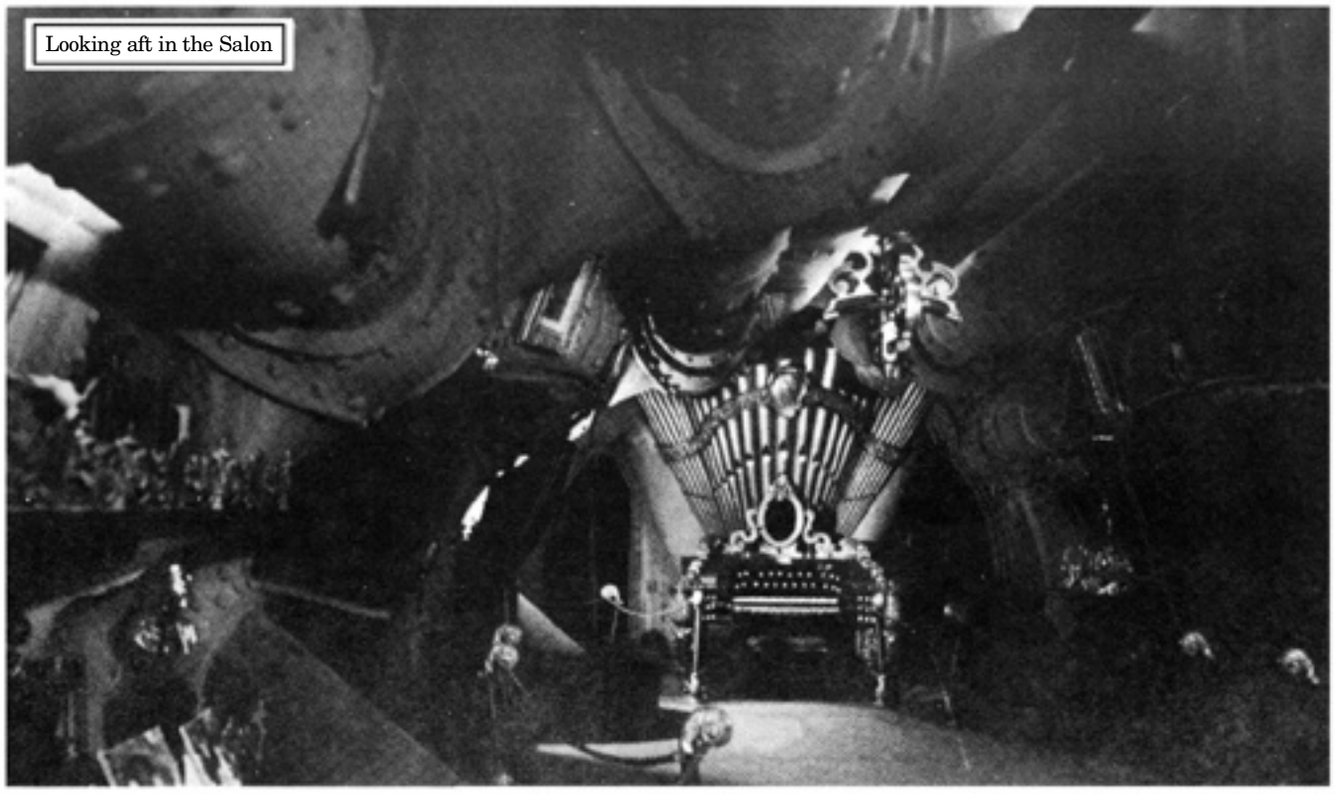
The Salon



The Salon - another view

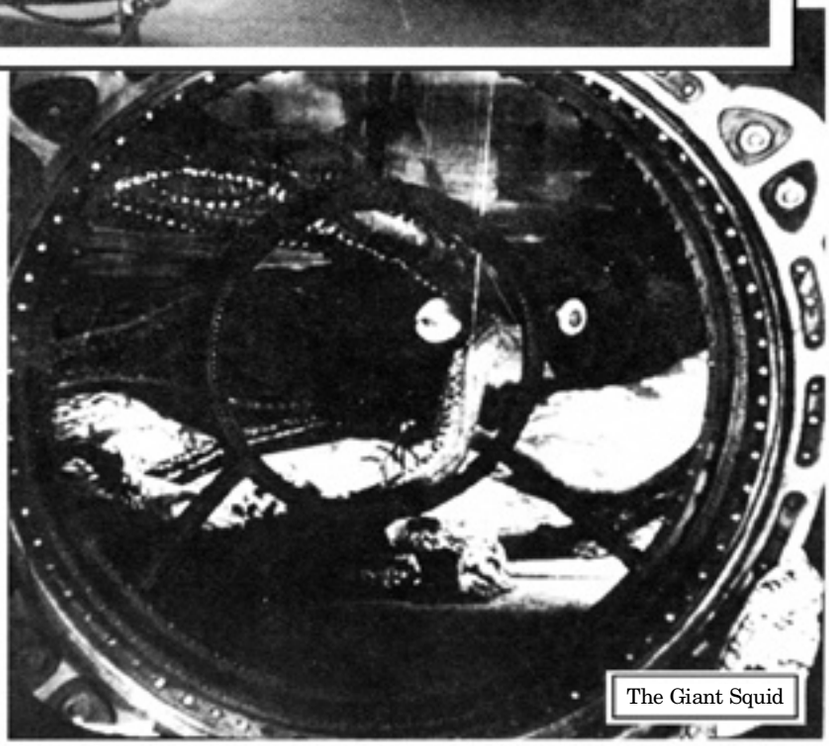
We now enter a corridor that is itself a movie set with ballast tubes running up the wall and curving overhead. Though atmospheric, the PASSAGEWAY seems spacious for a submarine. This is due to the fact that the hall was widened from three feet to five feet to conform to fire regulations. The narration continues … *and the STATEROOM where Professor Aronnax wrote his memoirs.* Through a coffin shaped door we see cramped quarters furnished with a bunk, chairs and a writing desk where the Professor's journal still rests.

From here you may enter the SALON … We follow the dimly lit corridor to the left and … WOW!! What a room! We walk past a Pompeiian fountain, barely recognizing it from the MGM blockbuster *Quo Vadis*. We pause to fully absorb the surroundings; the plush red velvet seating, Nemo's exotic marine life specimen jars, gilded cases of treasures from around the world. All these amazing artifacts seem to hold the essence of Captain Nemo, but none more than the pipe organ at the far end of the room. Our ears are filled with the

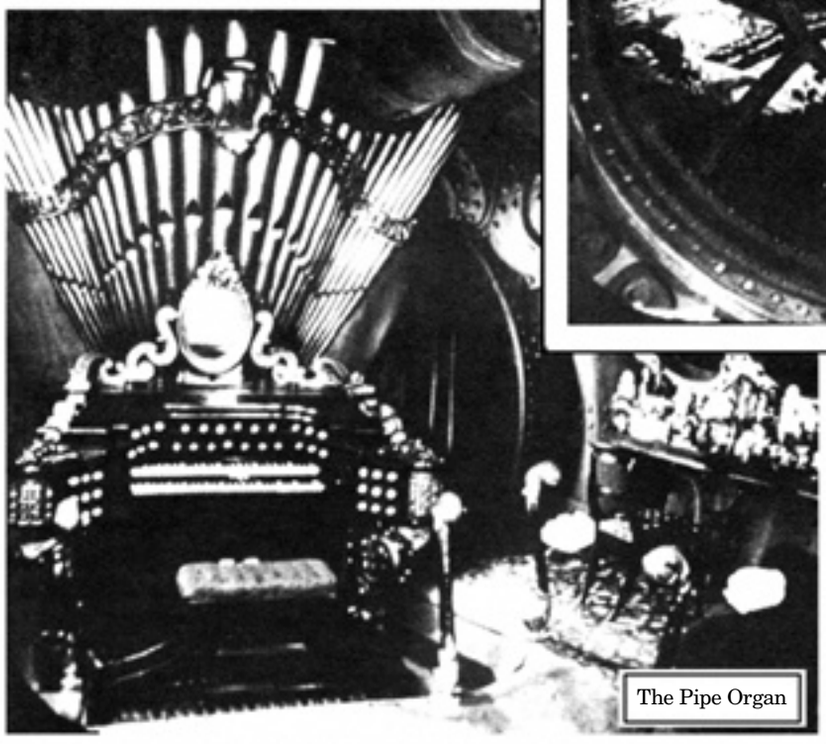


Looking aft in the Salon

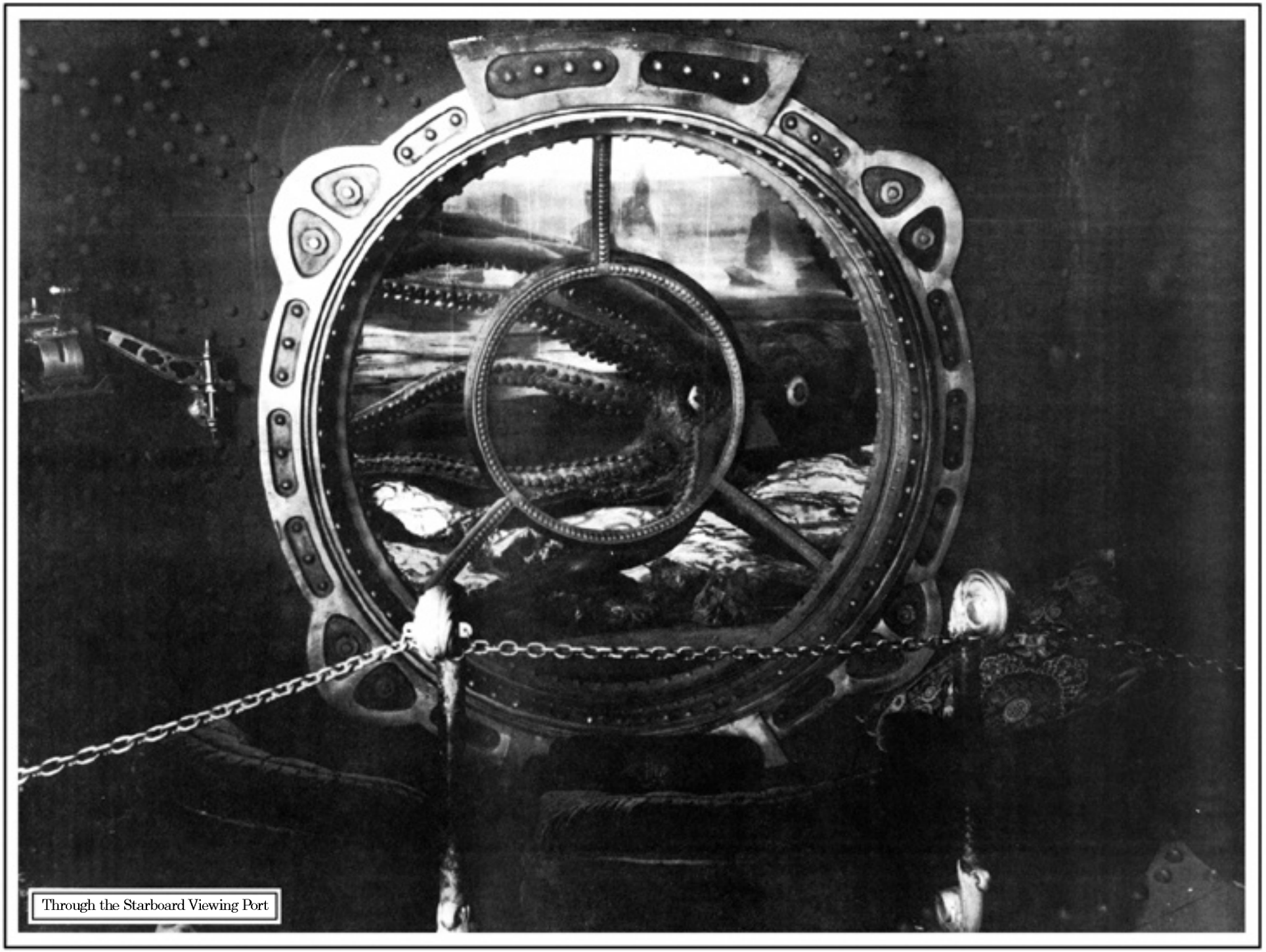
heavy chords, melodies and counter-melodies of Bach's *Tocatta* and *Fugue in D Minor*. This piece has graced many Hollywood soundtracks, but never more effectively than when Nemo gave musical expression to his tormented soul as he bent passionately over this keyboard. *Here Captain Nemo entertained his guests at the organ … through the starboard viewing port you will see the Giant Squid* (Yeah? … The Giant Squid?) *which was actually used in the movie … the Squid attacked the nautilus with its 70-foot tentacles and almost killed Captain Nemo.* There it was, bigger than life. The hydraulic system which moved the Squid's arms so effectively in the film had been replaced by a more easily maintained cable system.Though puppet-like, the Squid's movements send chills down our backs. The dim, oscillating light (coupled with our imagination) masks the wire and flat painted backdrop to make the scene quite effective.



The Giant Squid



The Pipe Organ

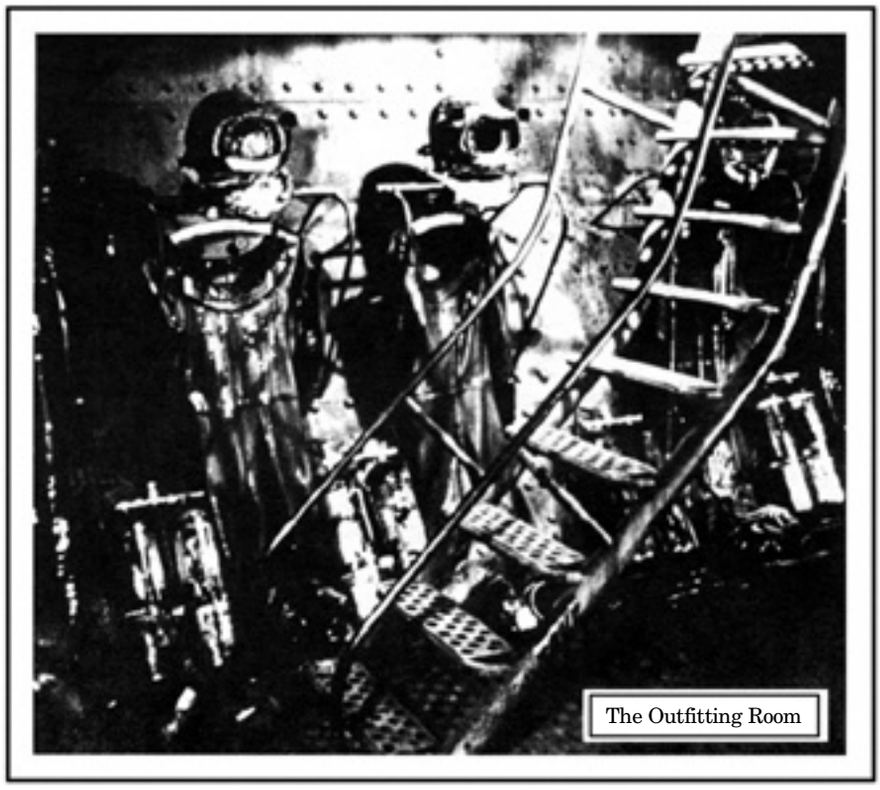


Through the Starboard Viewing Port

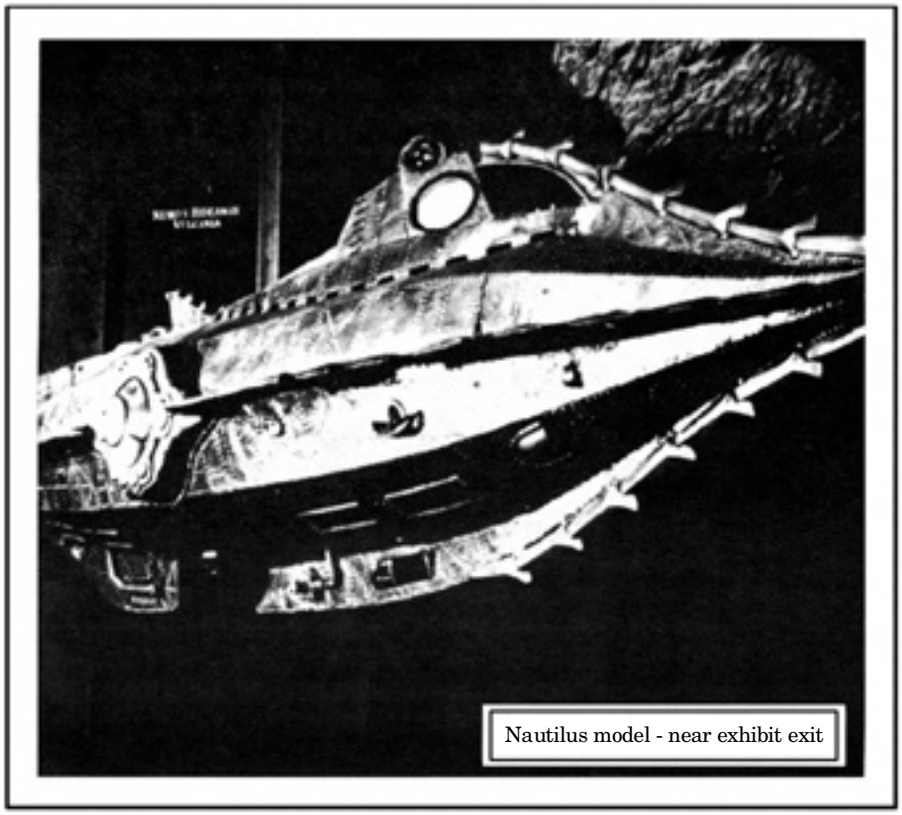
As we linger in the salon, looking more closely at minute detail, we realize the wisdom of the stanchions and chains that keep everything just out of reach. The temptation to become even more a part of this set would otherwise be irresistible.

We are urged on by the Ravenscroft narration … *in the next corridor you will see part of the mechanism of the submarine* … The PUMP ROOM displays the "walking beam" engines of the Nautilus, with related dials, handles, and controls. We pause, then move to the next display.

The DIVING CHAMBER has an "inner sanctum" feel to it. Like a giant bee hive in shape, its circular walls converge to a central point in the gloom high above our heads. A low wall circles a central well of water which leads directly to the sea water outside the hull. Green neon light glows from this water-filled hole and, periodically, unexplained bubbles pop and hiss at the surface. In the adjacent OUTFITTING ROOM hang the diving suits, waiting in their racks for members of the ship's crew to be ordered out on some mysterious mission on the ocean floor. The more astute members of our group notice a rather plain gangway has replaced the ornate spiral stairway that was in this room in the film. Some "cinematic magic" (and a number of strong stage hands) allowed the same elaborate staircase to appear in two different rooms at virtually the same time. This tactic was impractical when the sets came to Disneyland … the CHART ROOM won out.

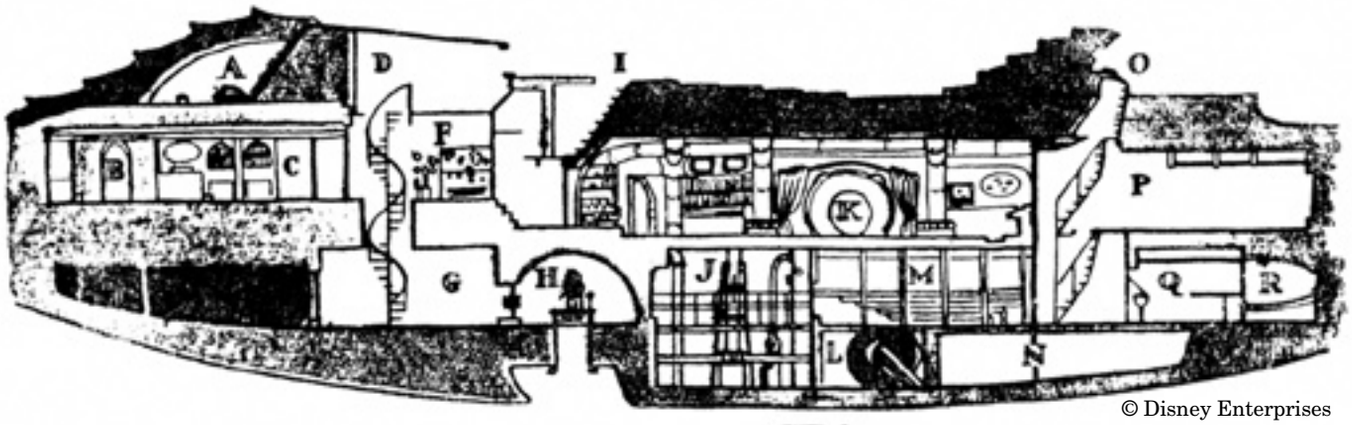


The Outfitting Room



Nautilus model - near exhibit exit

The POWER SUPPLY ROOM is the last full-sized set interior for us to see. A bank of disk-shaped lights on the wall twinkle and glow as we observe the awesome heart of the Nautilus' nuclear reactor-type engines. At intervals of about 1.5 minutes, a metallic mask raises to expose an opening directly into the power supply. The bright white light and loud roaring noise is enough to convince us.

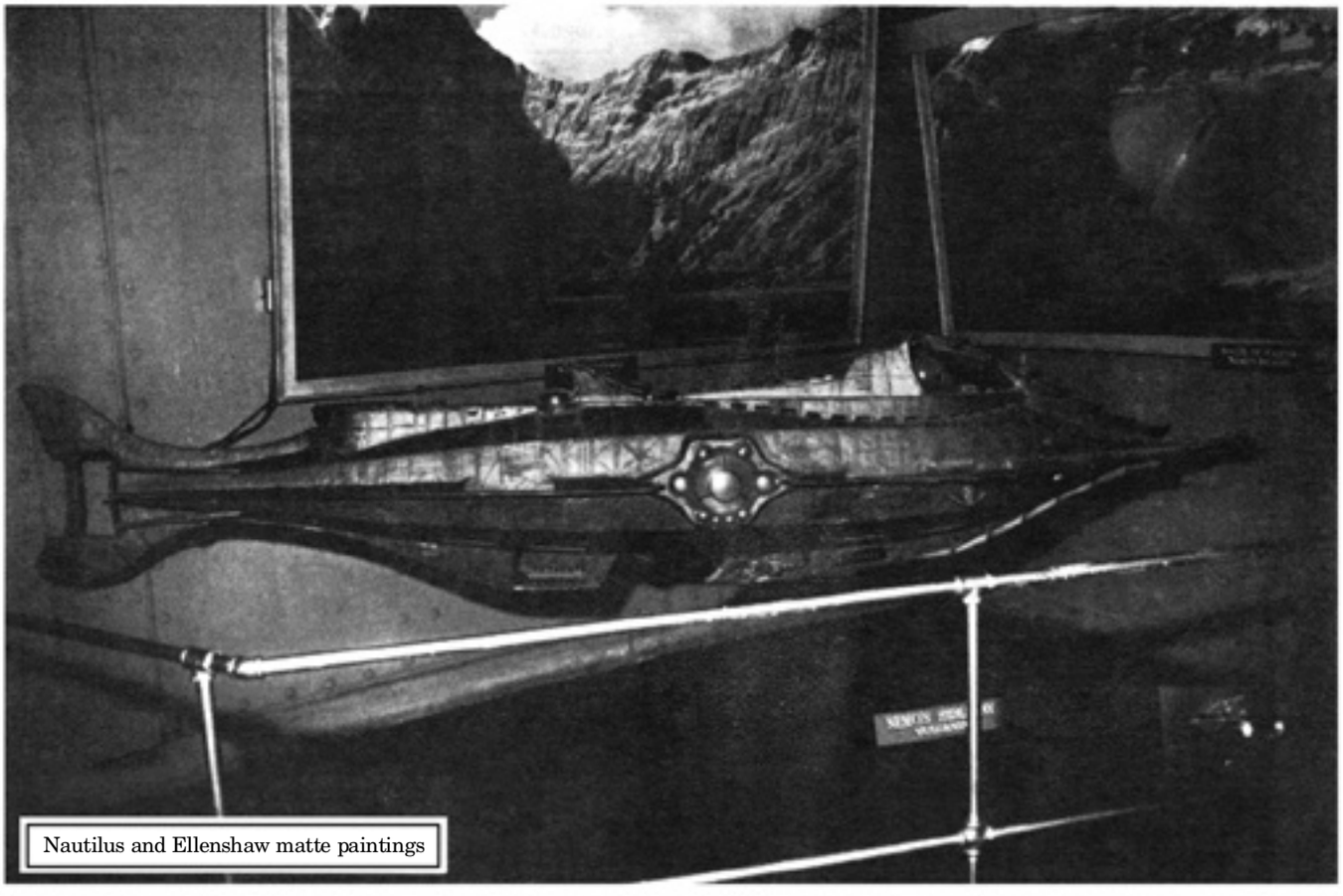


© Disney Enterprises

Elevation plan of the Nautilus

A. Forward Hatch
B. Arronax's Cabin
C. Nemo's Cabin
D. Wheel House
E. Forward Ballast
F. Chart Room
G. Outfitting Room
H. Diving Chamber
I. Main Hatch
J. Pump Room
K. Salon
L. Power Supply
M. Passageway
N. After Ballast
O. After Hatch
P. Arsenal
Q. Galley
R. Chain Locker

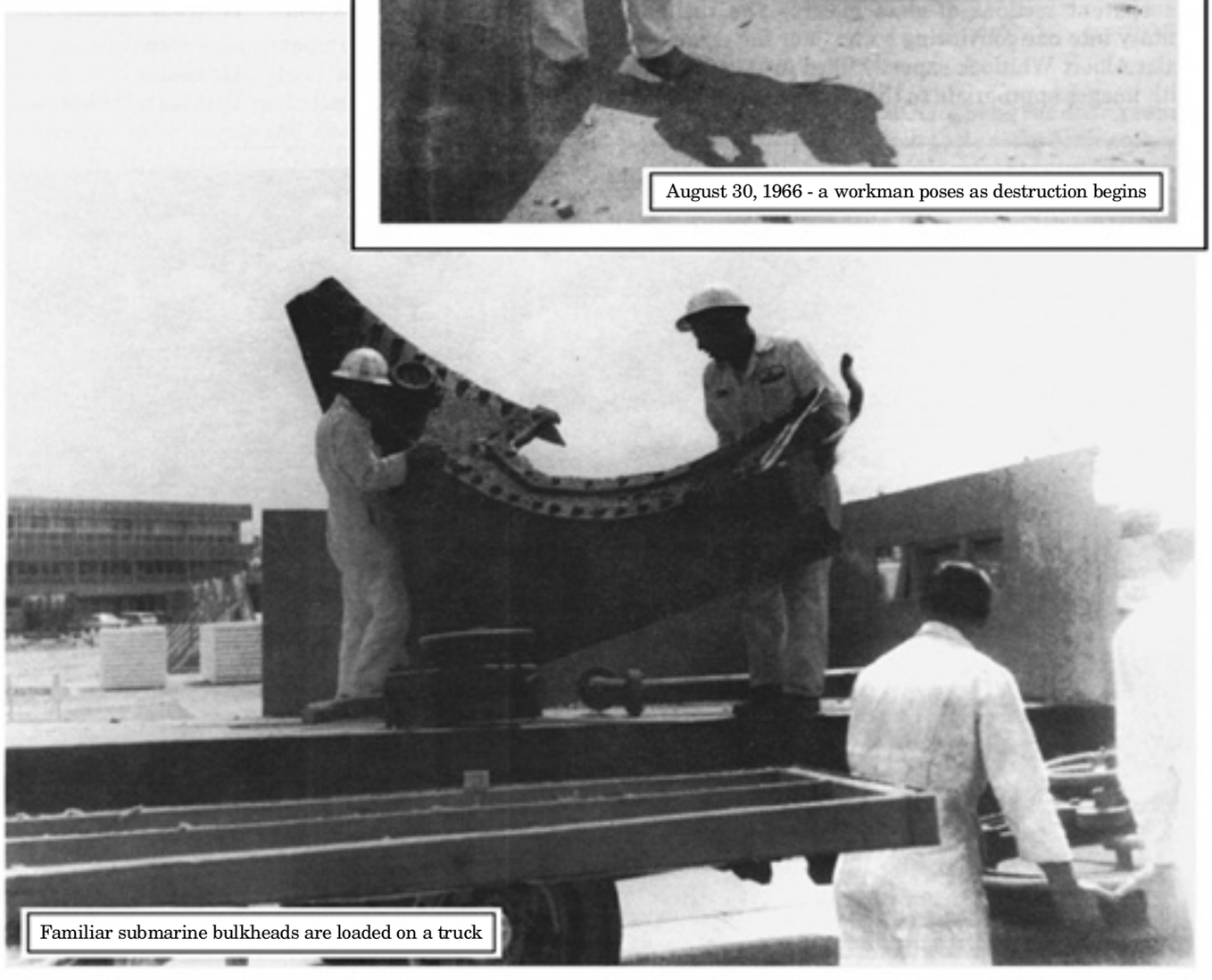
We pause at two more windows which afford us another view of "the final resting place of the Nautilus"… then we turn to see a true masterpiece of modelmaking: a fully detailed eleven foot two inch model of the submarine Nautilus. Every rivet, every steel plate, every bulbous-eyed viewing port is there in perfect scale. It is suspended in an ocean of air with two beautiful "matte paintings" of Vulcania,Nemo's volcanic island hideout as a backdrop. Peter Ellenshaw originally created these paintings on glass with areas left unpainted.Live action was filmed through the transparent sections of glass melding the real and the fantasy into one convincing scene. For the exhibit,studio artist Albert Whitlock expertly filled in these blank areas with images appropriate to the original paintings.



Nautilus and Ellenshaw matte paintings

We stand near the exit listening again to the strains of *Whale of a Tale* thinking how easy it would be to work our way backwards through the exhibit. We could see it all again without expending another "A" coupon … no, we'll spend some time outside the exhibit looking at the *20,000 Leagues* film production art displayed on several 4 x 8 boards. Then, it's off to the **Submarine Voyage** … or maybe the **Matterhorn** … no, the **Monorail**. There's Allen coming out of the exhibit. We'll ask him what we should see next.

August 30, 1966 - a workman poses as destruction begins



Familiar submarine bulkheads are loaded on a truck

EPILOGUE

The **20,000 Leagues Under The Sea Exhibit** was closed and removed in August,1966. The sets and displays which had been enjoyed by many of us for over eleven years were dismantled and carried out through the large double doors at the back of the Squid room. In the final years the materials used showed signs of age and the exhibit was considered a fire trap. The movie sets which comprised much of the exhibit, were created to be used once and then discarded. These sets had already seen extended duty and could no longer compete for space in a new Tomorrowland.

During those few days in August a generally unconcerned crowd passed by the exhibit. Perhaps a few were curious about the noise of hammers and saws from within … but many of them would have felt uneasy had they been able to look behind the locked **20,000 Leagues Exhibit** doors to see the dismembered body of the Giant Squid laying cracked and shriveled in the hot Southern California sun.

ADDITIONAL "LEAGUES" FACTS

Oceanic props used in the movie and in the early Disneyland exhibit were rented from Marine Props and Rentals in Culver City, CA. Because extended rental for the park exhibit was so expensive, these items were slowly replaced with props fabricated at the Studio.

Diving suits used for the movie and displayed in the exhibit were made of rubber which soon rotted. These suits were replaced with fiberglass castings in the early '60s.

Diving helmets used in the film and exhibit were cheap Japanese sponge diving helmets with fancy pipes and fittings soldered on to them to enhance their appearance.

The lenses used in the bank of lights in the Power Supply Room were actually the bottoms of glass salad bowls.

The original concept of the exhibit was to have costumed Guides take groups of visitors through the attraction. In its actual operation, it was an unchaperoned walk-through exhibit.

In the 1960s the exhibit was closed on weekends. The area in front became "The 20,000 Leagues Bandstand" where rock music was played during the 1962-63 season.

An employee suggestion brought the exhibit to Disneyland when it became known that Mr. Disney needed something to fill up space in Tomorrowland. Though originally intended as a six-month exhibit, the high quality of the sets and the popularity of the exhibit extended its life to eleven years.

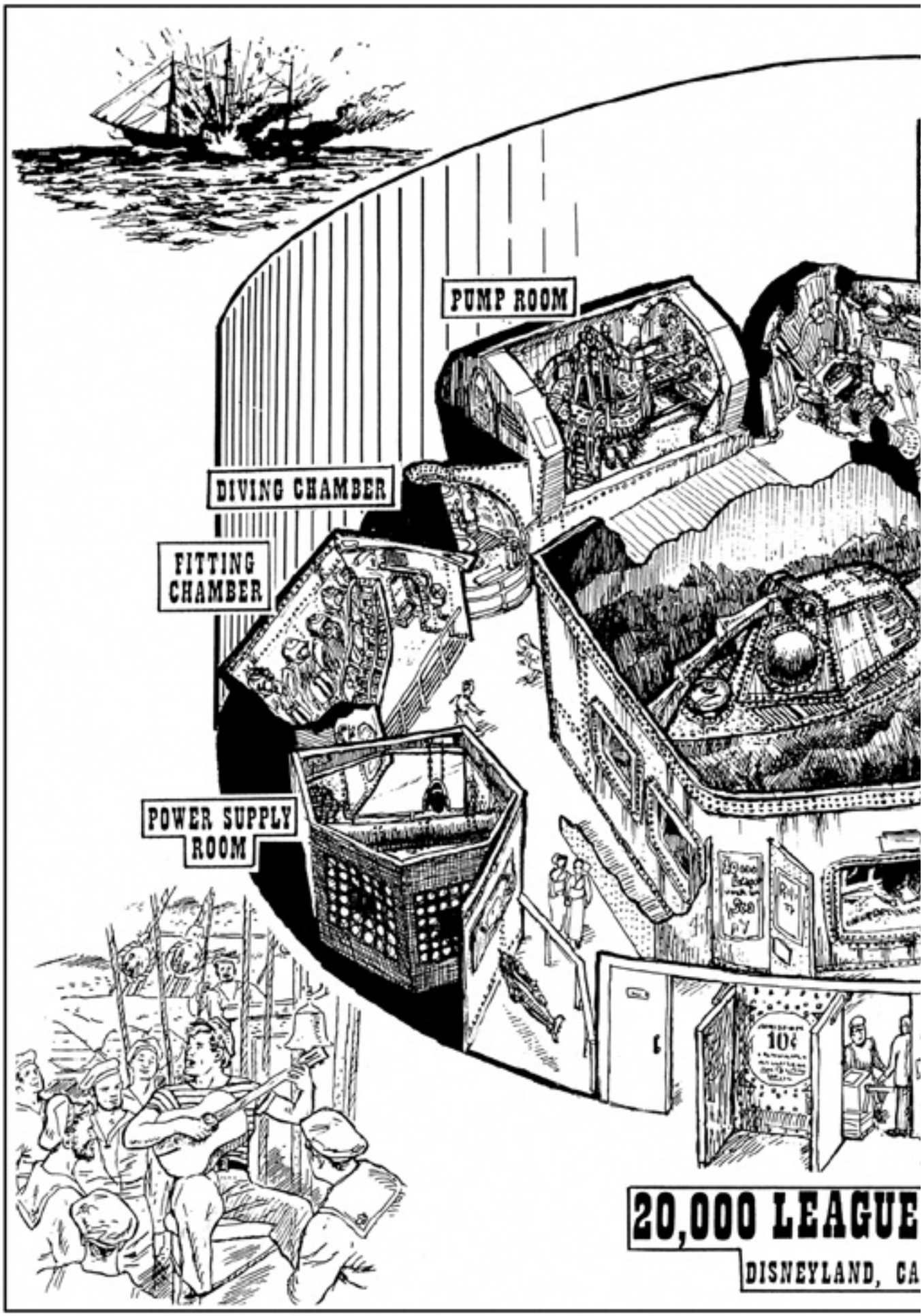
Small portholes and specimen shelves originally located in the Salon to the left of the organ were moved to the right side to allow visitors to exit the Salon through the left side.

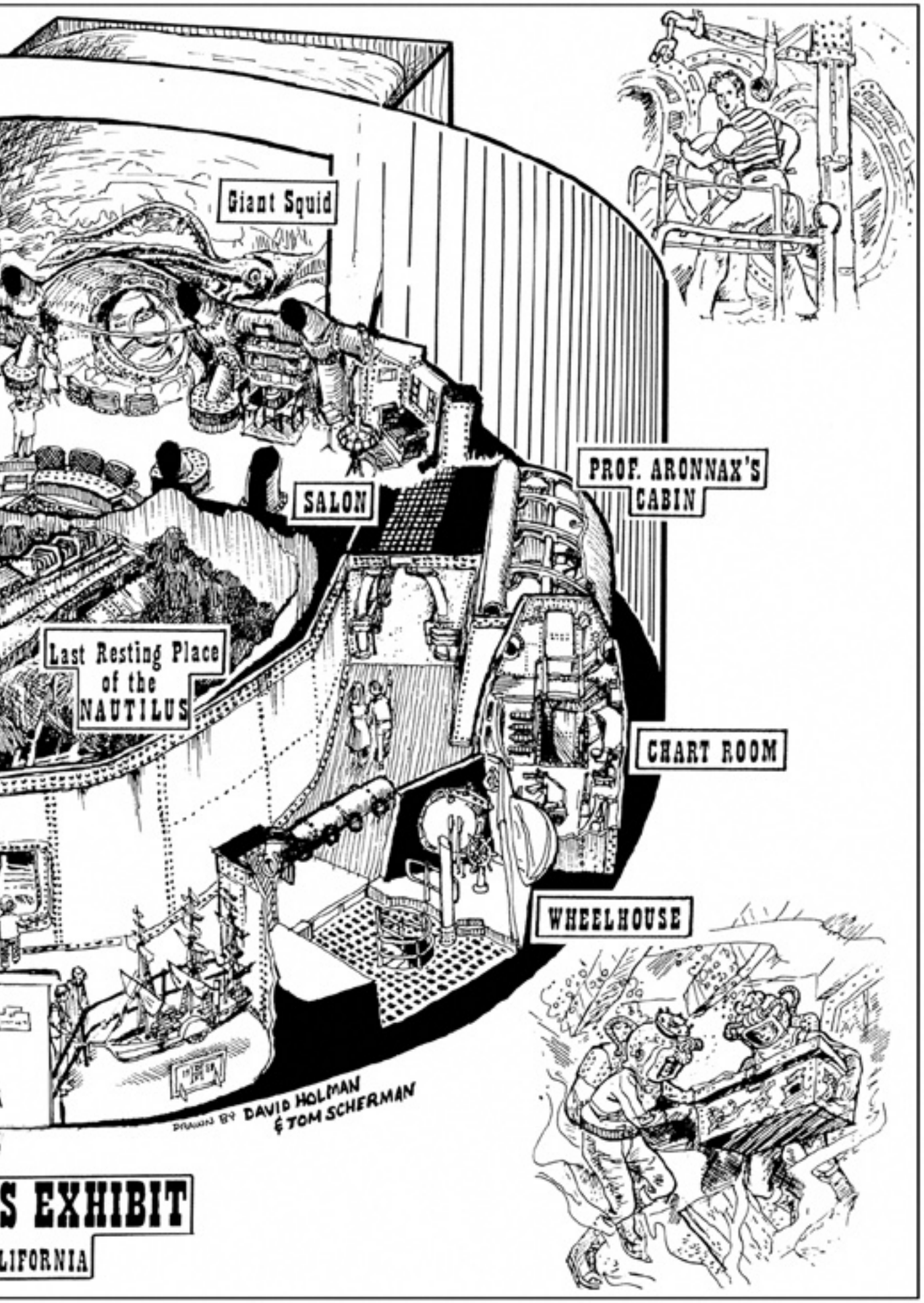
The Nautilus organ, originally displayed in the Salon, found a new home in Disneyland's **Haunted Mansion** when the **20,000 Leagues Exhibit** was torn down. A close comparison of photos will show, though sporting a new set of pipes, the organ itself is little changed.

The narration in the Salon states the Squid can be seen out "the starboard port." It was really off the port side of the exhibit (I guess someone decided "portside port" sounded stupid).

A tin shed had to be built off the main exhibit building to house the Squid because there was not enough room to house it inside.

In a frantic effort to complete the exhibit prior to opening, Walt Disney himself, assisted by Studio artist John Hench, spent a long evening painting the Giant Squid.


PUMP ROOM
DIVING CHAMBER
FITTING CHAMBER
POWER SUPPLY ROOM
10¢
20,000 LEAGUE
DISNEYLAND, CA


Giant Squid
SALON
PROF. ARONNAX'S CABIN
Last Resting Place of the NAUTILUS
CHART ROOM
WHEELHOUSE
DRAWN BY DAVID HOLMAN & TOM SCHERMAN
S EXHIBIT
LIFORNIA

RECOLLECTIONS OF THE OLD 20,000 LEAGUES EXHIBIT

by TOM SCHERMAN

The **Leagues Exhibit** *feature story, first published in Issue #5, was only possible because of the generosity (and incredible photo collection) of our good friend Tom Scherman. Tom is a very talented artist, designer and fantasist who freely credits his favorite motion picture* 20,000 Leagues Under The Sea *as a source of inspiration throughout his career. His models of the Nautilus (he has made at least 56 different ones) are in the hands of such notables as Harper Goff, Ray Bradbury, Tony Baxter and David Allen, and are on display at Disneyland and in Florida at the MGM/Disney SFX tour. Tom has remained a master modelmaker and freelance contributor to many projects within the special effects and themed entertainment fields … he has done professional models for Disney on six occasions. Among his current projects is Discovery Bay Chronicles … a personal effort he proposes which will carry on the theme of Captain Nemo and the Nautilus. He is the acknowledged "Nautilus expert" on the job … and among fans everywhere of the Disney/Verne masterpiece. We've seen his displays at Equicon, the Star Trek conventions, and at Disney shows. Some more fortunate friends attended "Nautilus get-togethers"in Tom's one-time "submarine chateau"… an apartment completely decorated in discolored pipe, weathered rivets, red velvet drapes … a perfect sub interior. While most others were forgetting the Tomorrowland exhibit, Tom Scherman was busy preserving every fact, memory and artifact he could. Now we are very proud to present Tom's personal account of the* **20,000 Leagues Exhibit** *… enjoy.*

It was in mid August of 1957 when I first set foot inside the **20,000 Leagues Exhibit**.

I stayed there for nine years, or to be exact, until I was kicked out when the place was being torn down in 1966 to make way for the "new" Tomorrowland … but I'm getting way ahead of myself so let's go back a few decades and set the record straight.

A few days before July 17, 1955, an ad in TV Guide caught my eye: one of the Opening Day highlights of Disneyland Park's televised debut was to bring television viewers through the submarine Nautilus from *20,000 Leagues Under The Sea*. Gads. I had up 'til that period seen the film a grand total of 9 times since its initial December 1954 release, and I really ('50s expression here) "dug that crazy mixed up sub," in this case designed by Harper Goff. So, following the picture's completion, they didn't throw out the sets after all, I mused.

July 17 rolled around; I turned on the tube to channel 7. There was Walt himself on the 21" screen along with Fess Parker and Buddy Ebsen.Then came Bob Cummings, Art Linkletter and Ronnie Reagan;numerous guests and celebrities enjoying the chaos. As each Land was dedicated by Walt, I was perched on the edge of my seat, and as you can all guess by the end of the program, as luck would have it: No Nautilus.

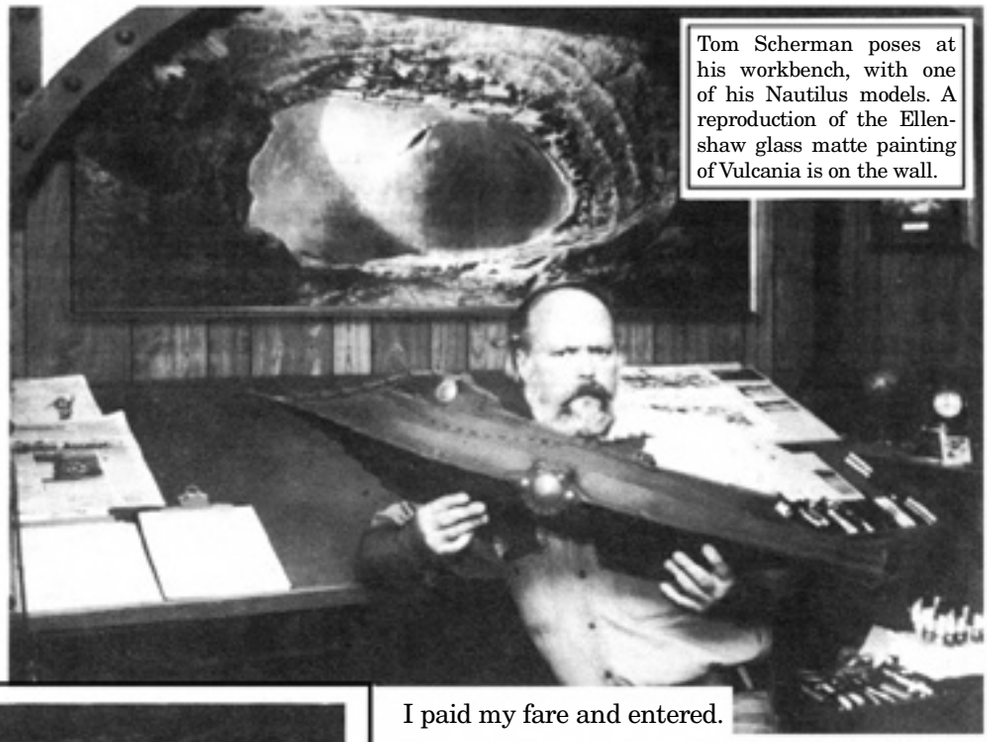
I clicked off the TV. Damn.

For many months thereafter my imagination continued to run away with itself as I always wondered what this little blurb in the TV Guide meant—"guests will be taken through the submarine Nautilus from *20,000 Leagues Under the Sea*." I could only surmise that Walt Disney's Imagineers had actually built a full size, 200 foot replica somewhere in the Park. Why didn't I just run over to Disneyland and see what they were talking about? Well, in the first place, I had just turned 15, had no job, and I was still in residence at my folks' place in Pelham Manor, New York, a mere two thousand six hundred miles away from Anaheim, California. Then again, the ad might have been a phony.

Later on, through first-hand reports from friends who had actually attended the Park, I finally gathered the parameters of this attraction - it was all (nearly all) the sets from the picture laid out side by side in a dark circular building. Later on I purchased the 3-D Viewmaster reel and discovered what they were all talking about—not as exciting as entering a full size submarine, but what the hell. Beggars can't be choosers and I still had to see this place. If it was still there by the time I might ever get out to sunny California.

Two years later (it's now 1957) my Pop, kid brother and I flew out to Southern California, first stop: Disneyland. I practically broke into a run for Tomorrowland, as if I'd arrive almost too late, to see the **20,000 Leagues Exhibit** closed, boarded up, or some other attraction in its place, just as I got to the door (this actually happened to a friend of mine on several occasions).

Fortunately somebody up there must have still liked me, for there in front of me was the drum shaped building with the large black, white and blue green poster entrance and exit proscenium (see Dave Holman artwork) with its impressive lettering "20,000 Leagues Under The Sea" … "Jules Verne's dream of the future come true … Actual interiors of Captain Nemo's submarine … See the giant squid in action" ... etc, etc, - Pure P.T. Barnum ballyhoo hokum for its time and I was its biggest sucker. And all for just one (1) "A" coupon or one thin dime. I was ready to pay ten dollars.



Tom Scherman poses at his workbench, with one of his Nautilus models. A reproduction of the Ellenshaw glass matte painting of Vulcania is on the wall.

I paid my fare and entered.

It was nighttime outside, so my eyes immediately became adjusted to the warm glow of the low-key lit interior before me. First there was the side wheeler "Golden Arrow"(which the Nautilus struck and blew up at the beginning of the picture). Then, just to my left was a large window with a small overhead sign "Final Resting Place of the Nautilus," and there it was just beyond with a simulated dry-for-wet underwater ripple pattern, giving one the sense of dreary undersea gloom. Further on was the Wheelhouse interior, bathed in amber light, and next to it, the Chart Room in blue-green tones.

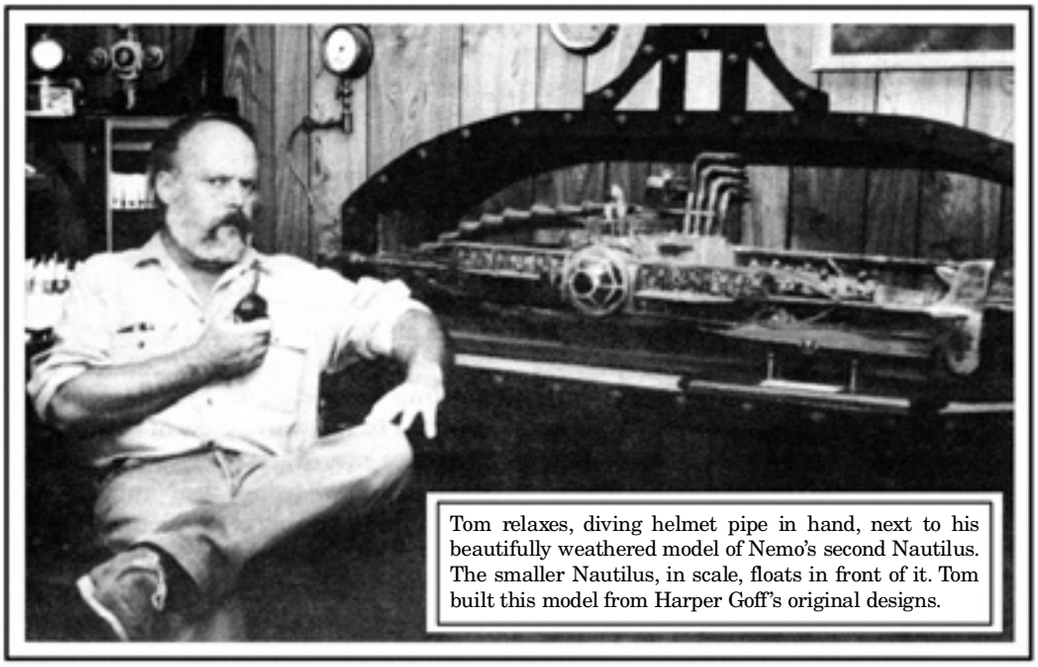
From somewhere, music playing *Whale of a Tale* was heard, followed by a deep baritone narration. *Welcome aboard the submarine Nautilus* … etc.

This moment in time, then, was the culmination of over two and a half years supply of daydreams, drawings, doodles, etc. of this fantasy submarine interior which now finally lay before me in all its physical reality. Here, by God, I was … actually standing beside, inside, the actual Nautilus interiors … the same sets where Kirk Douglas, James Mason, Paul Lukas and Peter Lorre all acted out their roles, had dramatic confrontations with each other, struggled through flooded passageways now gone dry, fought Giant Squid, peered into an atomic future, suited up in diving armor—and in all what was to date (with the exception of Mike Todd's *Around The World In 80 Days*) one of the most expensive motion pictures ever produced, even exceeding the budget of *Gone With The Wind*.

Tom performs the pre-dive equipment check on an original Nautilus diving helmet, and iron collar.

This was, I believe, the first time that any movie sets were ever placed on public display and wouldn't you know they were from my favorite, the "mightiest motion picture of them all."

A certain Gothic grimness predominated the overall effect of this exhibit—the sub's doors had a coffin outline to them; enormous tubular structure ballast pipes snaked overhead and around the sides;the dials and brass gadgetry had the look of something that had been created by a mad, mysterious genius; there were more rivets in the place than you could count in a week.



Tom relaxes, diving helmet pipe in hand, next to his beautifully weathered model of Nemo's second Nautilus. The smaller Nautilus, in scale, floats in front of it. Tom built this model from Harper Goff's original designs.

I never really observed all of this very carefully in the film and it was as though I was seeing this submarine interior for the first time, and now being there, I had practically all the time in the world to study its intrinsic detail. Unfortunately I didn't have a camera, just a sketch-pad, well … as Vincent Van Gogh once said to his father, "Nature always begins by resisting the artist." Consequently the complex Nautilus design interior did its best to resist a 17-year-old Tom Scherman, who at the time couldn't draw his way out of a wet paper bag with a hole in it (although today, however, my artistic standards are much improved, having graduated to those of a professional hack).The compound curves, arched pipes, alcoves and detail were much too difficult for me to set down in any medium, so I tried to commit to memory as much of the architecture as my brain could hold for it was a few days later we left Disneyland for San Francisco, Yosemite, and points East, back to New York.

Five years passeth.

In the Summer of 1962, late August to be exact, I bid goodbye to the East and moved out to Hollywood to make my career/fortune—whatever—in the film industry and, naturally, my first stop after settling in … you guessed it.

After paying an additional price of 65¢ (up from the original admission of $1.35 in 1957) I broke into my usual run towards Tomorrowland and lo and behold, miracle of miracles, the old **20,000 Leagues Exhibit** was still standing with but little alterations for the entrance way (the ticket booth and original Studio and photo panels had since been removed). I closed my eyes (to get used to the dark) and stumbled in. I opened my eyes … it was still the same exhibit, and had something major been altered or removed in the past 5 years I probably would not have noticed—still the same dinky concertina intro to *Whale of a Tale* and there were maybe fewer bottles on the specimen shelf in the Salon.

In the months following (I had a job in the TV commercial industry now) I managed to borrow a 35mm, Nikon and Rolliflex each time I came to the Park. On one weekend in the Summer of 1963 I came upon the exhibit CLOSED, a band-stand having been set up in front of the place for nighttime Rock and Roll. Blasphemous. I snuck behind the curtains (it was still daytime) and found all the lights in the place turned on—I had the entire exhibit to myself. But then after several minutes exploring, I bolted towards and out the exit when I heard someone approaching, possibly a Security Guard. But it sure was great having the privacy of the place though, even for a moment.

Let's "fast forward" now … 1964, 1965, early 1966, and several hundred photos later. By this time, one might say, I had my own **20,000 Leagues Exhibit**, for I had converted the downstairs section of my apartment in Hollywood—a scant 8' high, 9' wide and 15' long—into a replica of the Nautilus interior. It was not themed on any particular cabin of the Disney sub, but it did have the rust-colored riveted walls, overhead pipes and girders, brass gauges, red velvet curtains, wall charts, etc.—it actually felt like one of the staterooms in the exhibit.

By now I was becoming increasingly jaded to the **20,000 Leagues Exhibit**, feeling as though it would remain there forever, that I could visit it any time for the next 10 years or so.

In late August of that year ye balloon bursteth.

While taking my usual quota of pictures there, I noticed that some of the props were missing—had someone stolen them? Also the place was unusually quiet this time—not as many people were attending the exhibit and as once before I felt I had the place to myself again. I thought nothing more about it and made plans to come back next week, Tuesday August 30, 1966.

LA MORT DU 20,000 LIEVES EXHIBITION!

I entered the usual Tomorrowland gateway, passed the **Monsanto House of the Future** and World Clock and came upon the old exhibit, this time for the last, for there were large curtains drawn before it.Closed.Damn. If it was a weekday, I thought, why would they have nightly R.&R. bands? Stealing behind the draperies, I discovered the reason why....

The same lights were on but a predominating bright light flooded through the passageway leading towards the Salon. Loud hammerings and creaking of old nails drawn out of dry wood replaced the once quiet tranquility of the *Whale of a Tale* music and *Welcome aboard the Submarine Nautilus* ... spiel. I entered the passage way and came out in the open upon what was left of the Salon—the floor. The pipe organ, stanchions, furniture, walls, tubular ballast pipes, etc. were gone. The huge doors to the building housing the Giant Squid were wide open, providing accessway to the set units' removal. The entire scene was flooded in daylight.

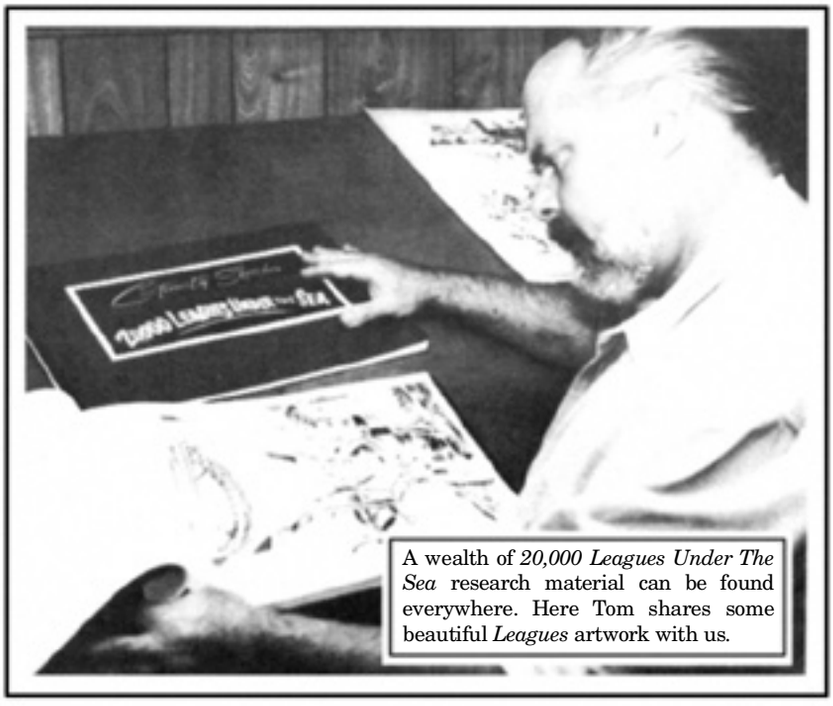
Work crews had just demolished the last of the Pump Room, hauling away sections of riveted walls and pipes. The Diving Chamber was next on the list as the Disneyland Maintenance crews attacked it with claw hammers and crow bars.

At that moment I fumbled with my camera,hence to record the carnage before a security guard might discover and eject me from the exhibit. The "Final Resting Place of the Nautilus" deck section lay in the middle of a sand-covered floor. I set the F-stop and clicked madly away, leaving no corner unturned. I found an old access way ladder which took me to an overhead catwalk and there beneath me lay the entire exhibit in a vast panorama of wreckage.

Soon I was out of film and I came down from the catwalk. No sooner than setting foot on "terra firma" the ever present Security Guard (a plainclothesman this time) spotted me, asked what business I had here. Not satisfied with the answer, I was asked to vacate the premises (the exhibit, not the Park, thank goodness).

I knew they were making way for the "new" Tomorrowland and somehow felt in the back of my head there would be no place for a 19th century submarine in a 21st century setting. The **20,000 Leagues Exhibit** was one of the instant if-we-have-it-available space fillers of 1955, and being so successful it would have been uneconomical to tear it out. But now there was no choice.

The exhibit had done its job for the past eleven years, and by this time was pretty dried out (wood, masonite and fiberglass-wise)—by today's standards the place would be considered a fire-trap, and heaven help Disneyland if the place DID burn down.



A wealth of *20,000 Leagues Under The Sea* research material can be found everywhere. Here Tom shares some beautiful *Leagues* artwork with us.

The Disney Imagineers, with today's technology and safer building techniques, could easily rebuild the Nautilus interior, complete in every detail ... but no matter how much time, energy and money would go into it, there would be one important ingredient missing: they would NOT be the original sets from the picture. They would NOT possess the presences of Harper Goff, the original designer or the directorial energies of Richard Fleischer (*20,000 Leagues* Director). Unique to the original sets were the essences of the artists who built them, set lighting and worked flooding machinery, acted and directed ... these ghosts are now gone (as with the shooting of the picture 36 years ago) and shall never return.

I snuck back into the exhibit.On and about the place were wooden bolt heads, hatch dogs, brackets, etc. I grabbed and filled my pockets and camera case with as much as I could carry.

I bid good-bye to the Nautilus and left the Park, late that afternoor

– TOM SCHERMAN

The SCHUCO MONORAIL by Leon Janzen

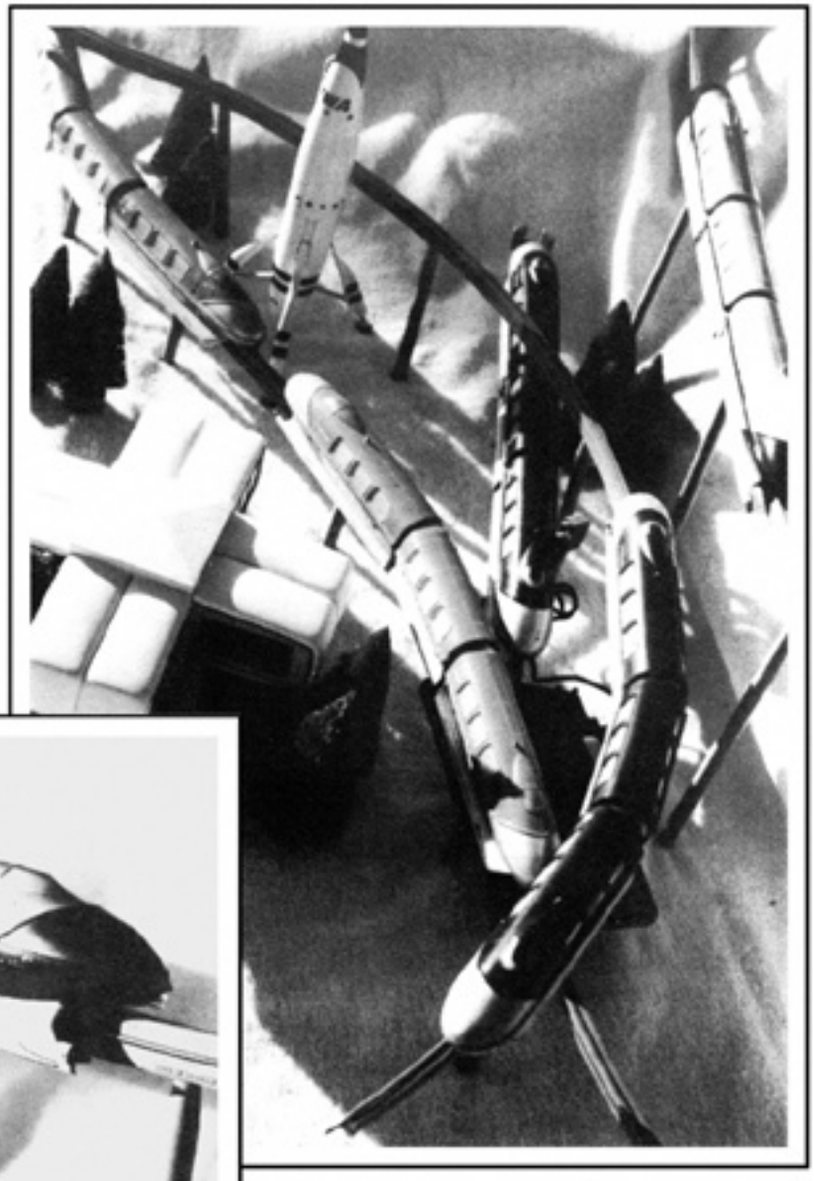
The first **Monorail** in America came to Disneyland's Tomorrowland in the Summer of 1959 … and the replica toys made by West Germany's Schuco company soon followed. Schuco, a manufacturer of better windup toy figures and vehicles since the '30s, produced a delicate and complicated version of Disney's visionary "train of the future" beginning in 1962. These electric Monorails were offered in Disneyland gift shops (and elsewhere around the world) for the next few years.

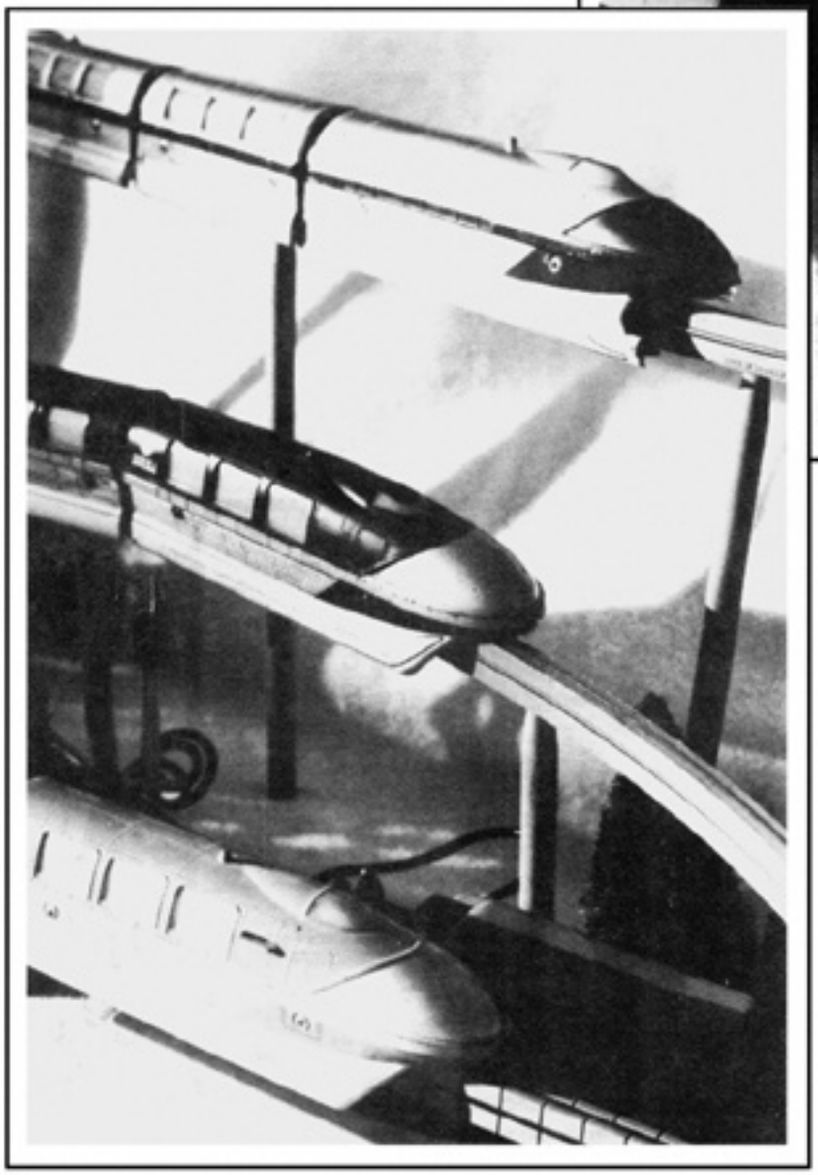
SCHUCO Monorail System.

D 818-302 SCHUCO DISNEYLAND MONORAIL (Import).....39.95
A beautifully made, fully operating Monorail system by Schuco patterned after the famous prototype at Disneyland. Track sections can be easily put together in a variety of three-dimensional patterns to allow the 3 unit Disneyland Express to streak up, down, and around, always holding the rails, while head and tail lights warn of its approach. Complete, including 17 curve, 2 half curve, 8 straight track sections, electric switch, operating lighted stop signal, track support posts, wires, instructions, etc. ...s power pack (see below). Colorful 14½" train in plastic has detachable cars with windows. Ship. wt. 6 lbs.

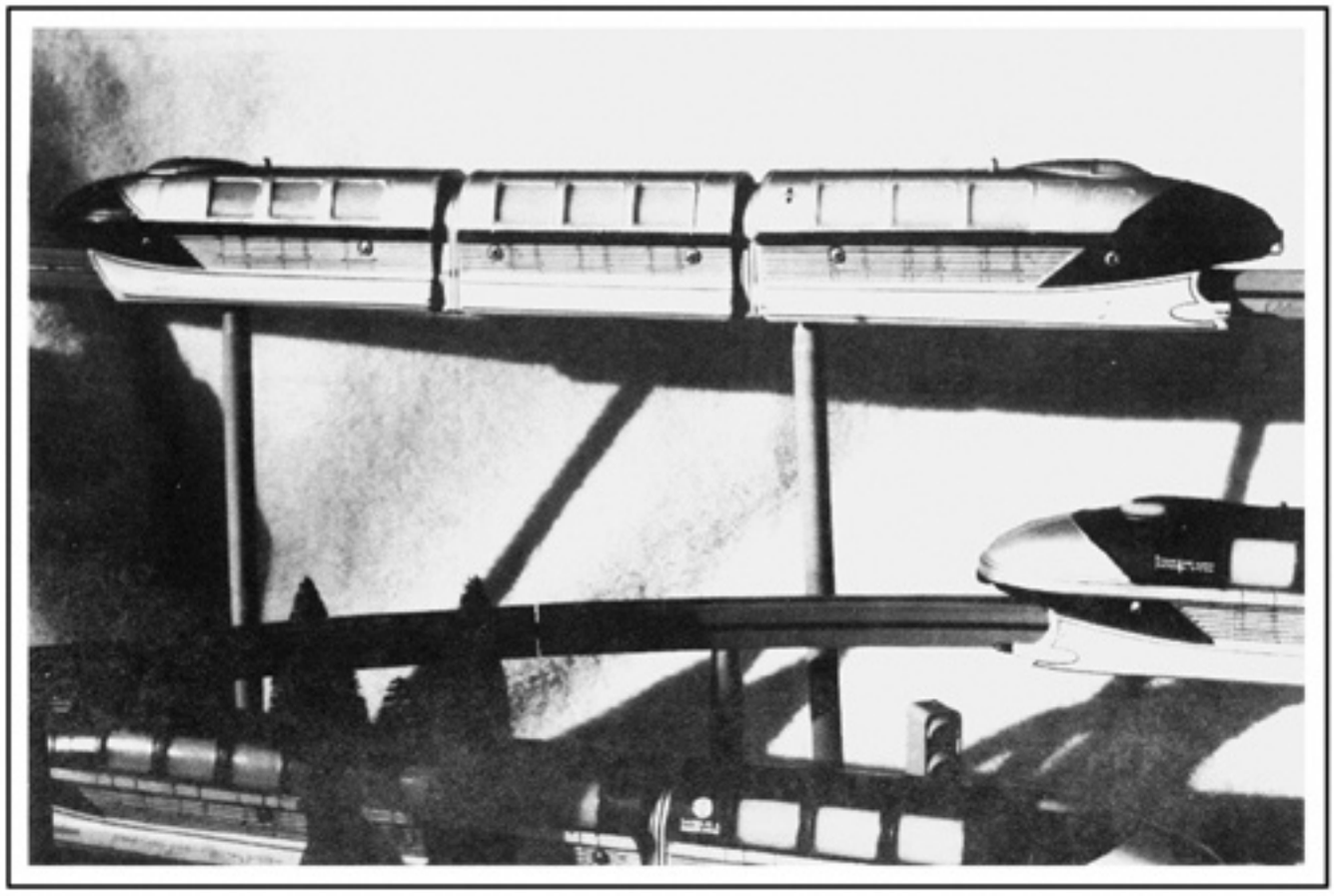
818-319 POWER PACK FOR ABOVE.....12.00
10 Watts, ½ amp. D. C. output, for 110 volt A.C. household current.

The Schuco Monorails, attractively designed and engineered in a combination of plastic and tin, essentially mirrored the Mark 11 trains in Tomorrowland. Most models sported the red tail cones and pilot domes which gave the first **Monorails** their vintage look. Unlike the real trains, the toy versions had domes on both ends (no doubt to reduce their manufacturing costs) with a bright headlight in front and a red taillight to the rear. They were packaged in colorful boxes with artwork derived from the Park's ride posters of the era. The train came nested in styrofoam, along with a supply of gray rubber beamway sections, upright support columns and small accessory clips. They operated on DC power, like other "HO" trains but had a unique 3-rail pickup system which enabled two separate Monorails to run on a single beamway. A selector switch on the train was used to differentiate control.

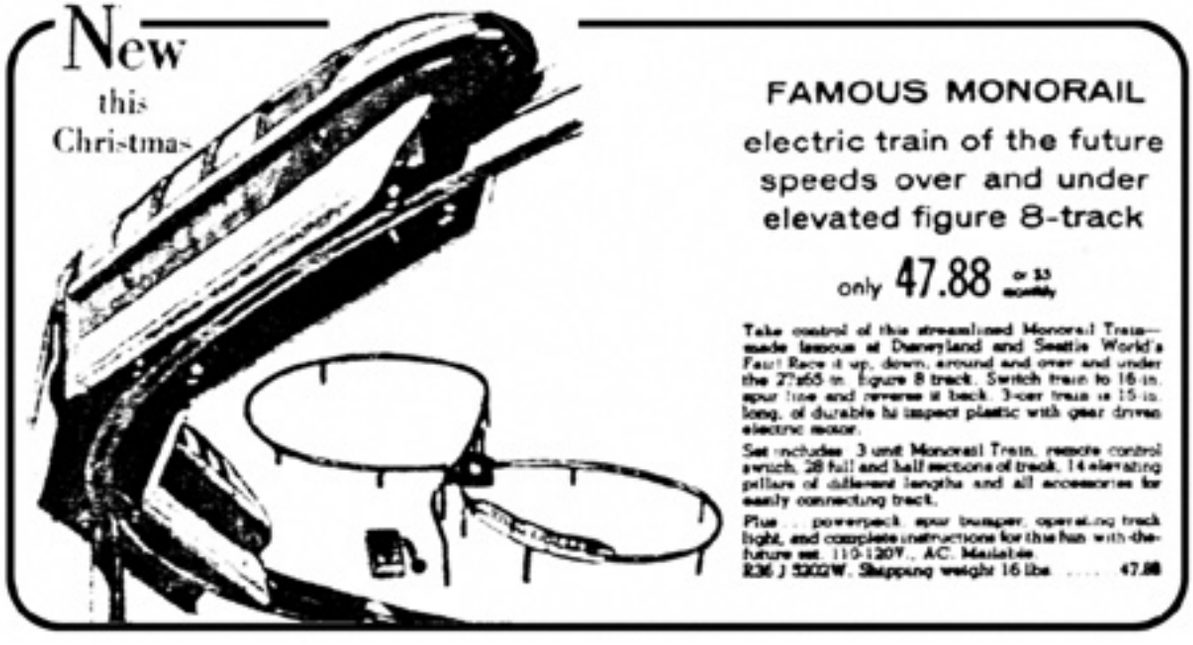




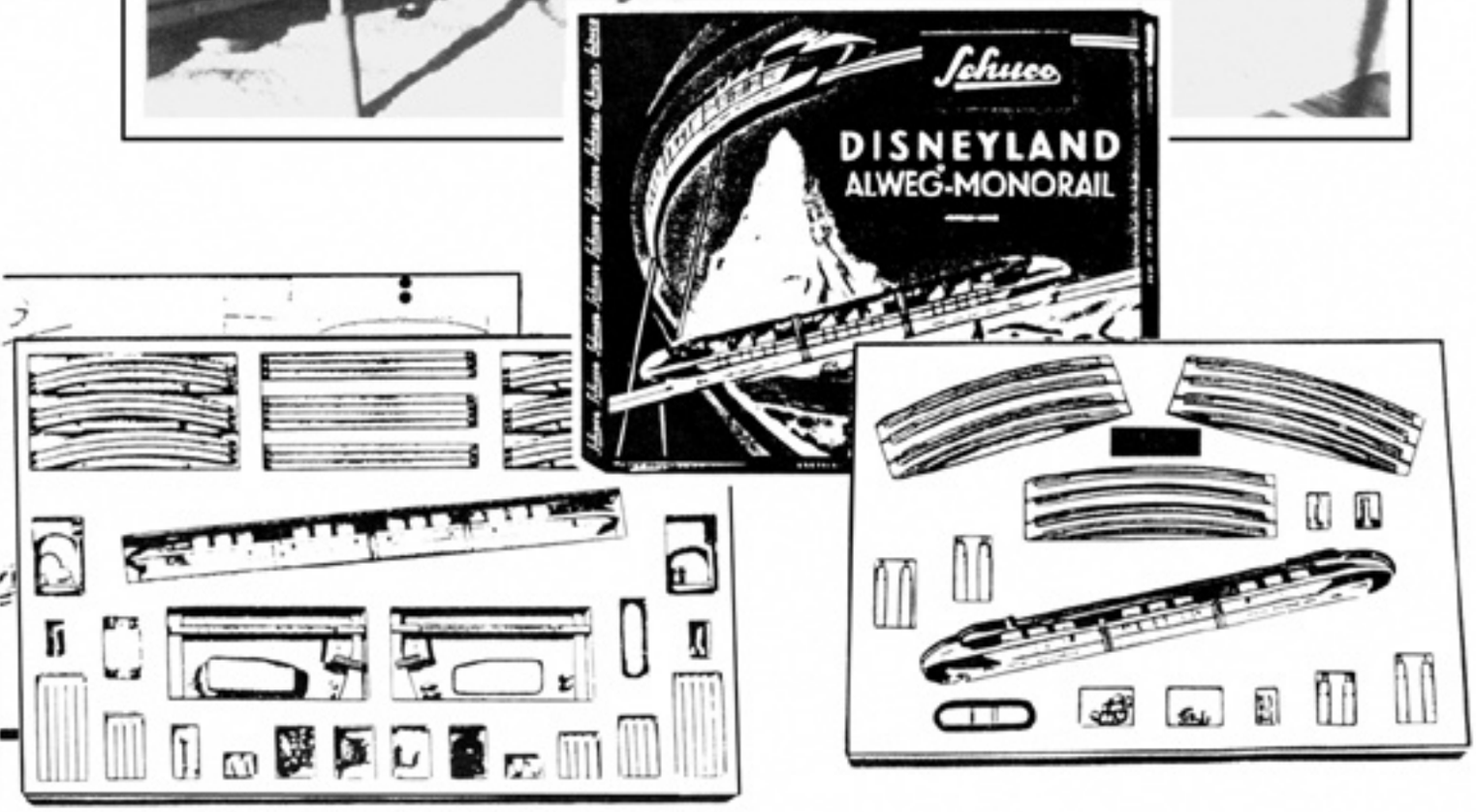
Advertisements like these in toy catalogs of the '60s pictured magnificent sweeping Monorail layouts which must have spurred the imagination of many a young Tomorrowland fan. Trackplans and illustrations in the colorful booklets provided within the boxed sets suggested multiple train operation. Monorails of various colors and lengths were shown gliding above and below each other, pausing in train stations, ascending tree-laden scale mountainsides and parking in clusters on beamway sidings. Our photos are an attempt at duplicating the enjoyments offered by the Schuco company in their catalogs.



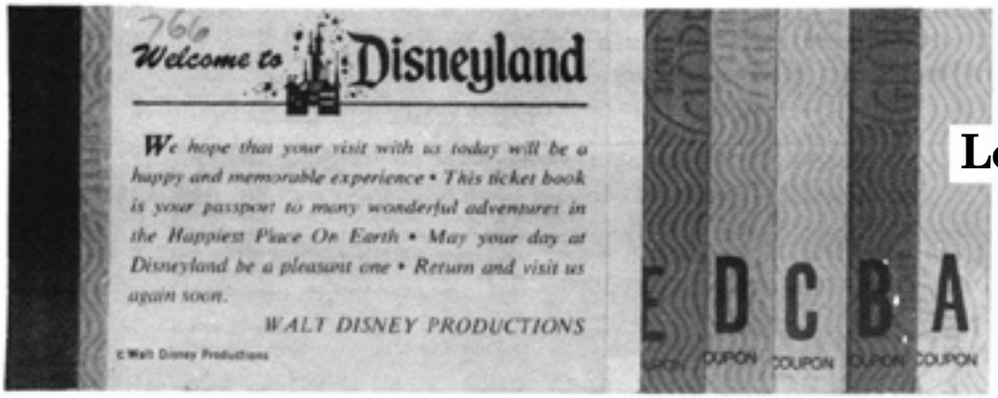
These toys remain in demand among collectors and there seems to be a great deal of "lore" about them because of their scarcity. It's true that later sets were made without the tail cones (see examples in photos) since the real **Monorails** were modified in their 2nd year of operation. There really are "four-car"sets, which are quite rare ... the inexpensive sets were always "three-car," had circle track only, usually in the basic red color. Deluxe sets had trains with color schemes of silver paint on the red or blue plastic (the more often seen "starter sets" were mostly unpainted plastic with small amounts of silver trim). The larger sets came with straight track, taller supports, one (or two) switch tracks, depending on size of set. It was possible to purchase accessories and extra cars separately. Special "add-ons" like bumpers and signal lights no doubt enhanced a kid's enjoyment of his Monorail layout. Despite what you've heard, there was no yellow-gold version of the toy to match Disneyland's third **Monorail** of that era.



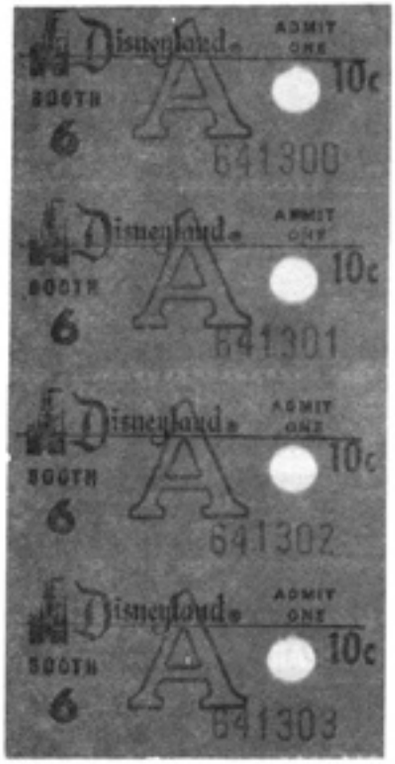
The Schuco Monorails were available for only a few years. The main reason for this was surely their high retail price ... a medium size outfit cost $47.88 in 1962 and that's over $200 in today's money. And they were difficult to operate, once you did manage to own one. The electrical pickup system and somewhat loose, flexible beamways combined to cause the trains to stall often. Kids may have become frustrated with the toys, especially when compared to the reliability of the rigid ground level track that traditional trains used. That doesn't seem very important now. The much sought Schuco Monorail has become an almost legendary souvenir from Tomorrowland's first ten years.



THEME PARK RIDE TICKETS


Welcome to Disneyland
We hope that your visit with us today will be a happy and memorable experience • This ticket book is your passport to many wonderful adventures in the Happiest Place On Earth • May your day at Disneyland be a pleasant one • Return and visit us again soon.
WALT DISNEY PRODUCTIONS
© Walt Disney Productions
E D C B A
COUPON COUPON COUPON COUPON

by
Leon J. Janzen

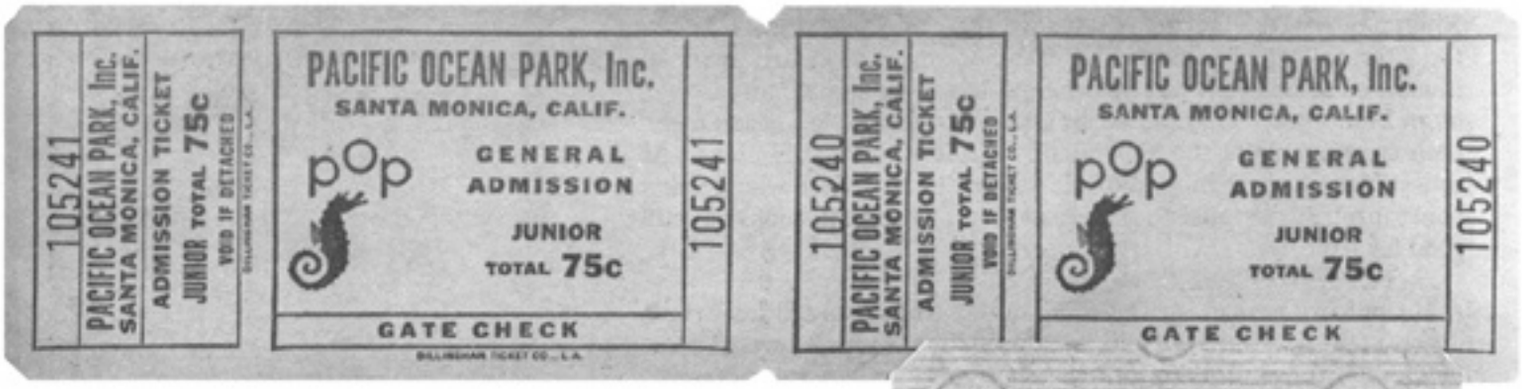


The souvenir tickets and ticket books from favorite places like Disneyland and Knott's Berry Farm were once a big part of the theme park adventure. They are now actively sought by collectors of theme park memorabilia, probably because of their direct link to our best memories of specific park attractions. Few of us who were kids in the '50s and '60s can forget the ritual, usually the night before, of using these paper remnants from previous theme park visits to spark our enthusiasm. We would sort out the various ride tickets brought back from Knott's (each one "hole-punched" by the ride attendant) and vividly recall each ride as a result. Best of all was when we sifted through our Disneyland tickets, "A" through "E," still unused from prior visits. For us, these little coupons were an early kind of "Disney Dollars" … to be saved and valued until next time.

The story of theme park tickets must include a description of the changing operation of Southern California's theme parks in general. In their earliest years, Pacific Ocean Park, Knott's Berry Farm, and Disneyland all sold individual tickets to rides and attractions from carnival-style booths within the parks. The tickets for rides like the **Mark Twain** and the **Santa Fe & Disneyland Railroad**, specially designed for their first year of operation, are now highly prized.

Disneyland soon offered the ticket book (with discount incentives of 20% or more), encouraging people to pre-pay for rides when entering. This method still required each rider to pay (with a ticket) each time he reached the front of the line … lines may have been shorter and the rides more appreciated because of this "ride rationing." Knott's Berry Farm continued their free admission to Ghost Town, with individual tickets for attractions, from the early '40s until the advent of their "Roaring Twenties" theme area in the late '70s. Pacific Ocean Park tried every admission policy possible during their brief nine-year span of operation.

DISNEYLAND RIVER PACKET & STEAM NAVIGATION CO.
Steamboat
"MARK TWAIN"
ADMIT BEARER TO ONE FIRST CLASS CIRCUITOUS PASSAGE
Passengers taking this favorite river steamer will embark on a romantic story-book cruise of our American Rivers, enjoying elegant scenery and interesting views of many historical places.
THIS TICKET GOOD ONLY IF PRESENTED WITH CHECK ATTACHED.
A380539
Sailings daily from foot of Frontierland Pier.



Over the years, Disneyland employed such variations as the Magic Kingdom Club Bonus ticket books and Magic Key books, begun in 1968, where every ticket could be used as an "E". The unlimited ridership Grad Nite and Bank Nights eventually led to the Passport … a one-price admission method permitting free access to all rides and attractions. Most recently, Disneyland and the other theme parks have come to depend on the annual drawing power of a special event such as a circus parade, a giveaway promotion, or a new "blockbuster" attraction.

In 1958, Pacific Ocean Park's first year, gate admission included a show at the **Sea Circus** and a leisurely walk through the wonder of **Neptune's Kingdom**. The many other amusements and "dark rides" required separate payment.

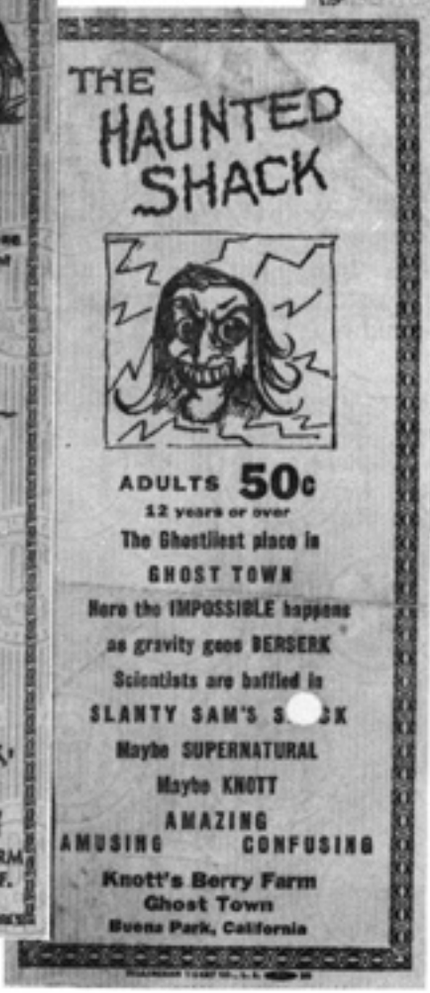
P.O.P. offered ticket books in the late fifties (probably influenced by Disneyland), and then widely advertised the slogan "Pay One Price at P.O.P." during the '60s. A $2.50 general admission was a real value in those days when P.O.P. was still family-oriented and adequately maintained. It still cost 25¢ to ride the roller coaster, however, and the games of "skill" along the midway were always extra.

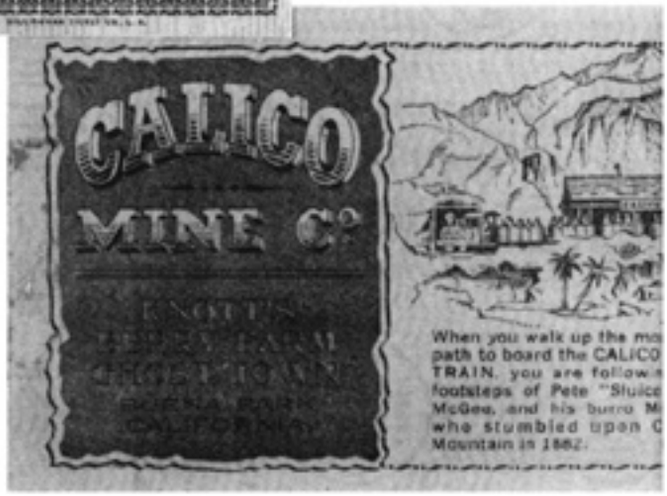
In Pacific Ocean Park's final years, the gate admission price was reduced and included a strip of eight coupons good on any ride in the park, much like the Magic Key tickets at Disneyland.

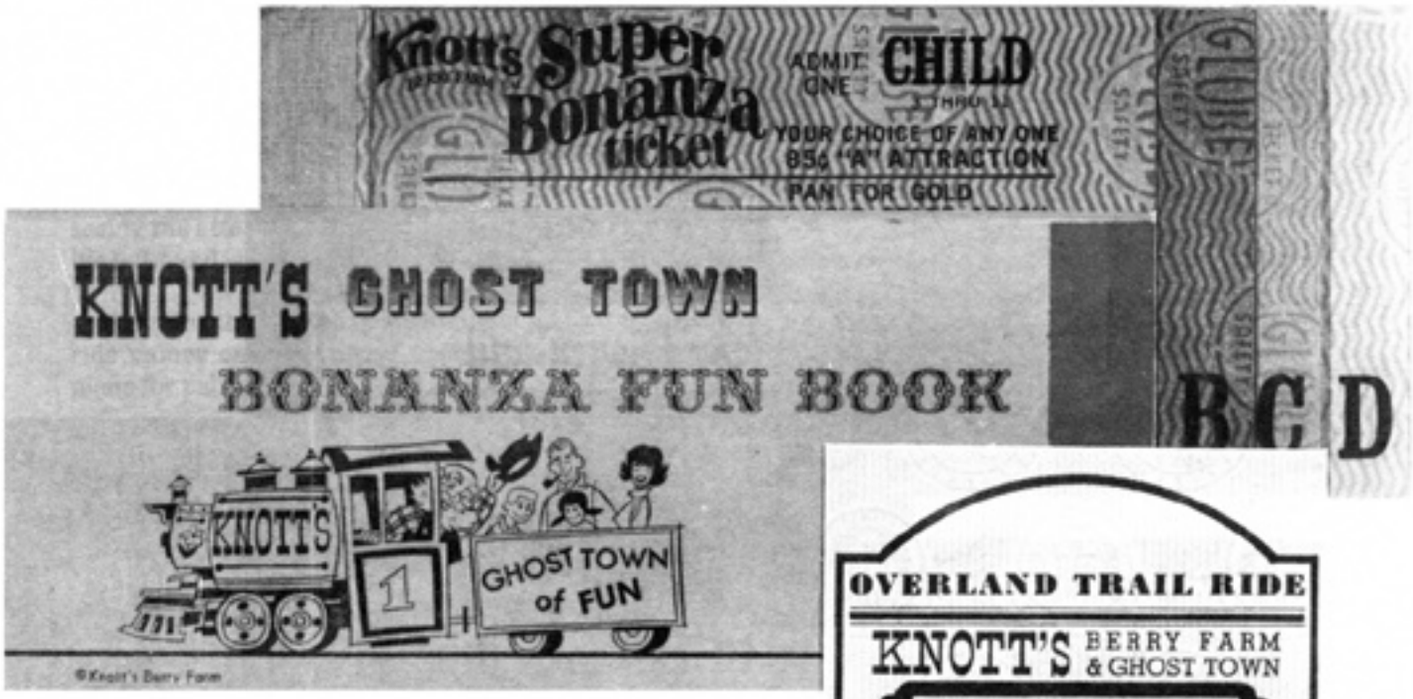
Knott's Berry Farm certainly intended their ride tickets as keepsakes for later enjoyment. Over the years, they provided a number of illustrated tickets with ride descriptions that were sometimes historic, often humorous. They varied in size, color, and style … each one a separate example of the individuality of the Knott's attractions. As collectibles, they are more difficult to come by than Disneyland ticket books, probably because they were neither protected in books nor still good for later use.

A 50¢ railroad pass to the **Calico Mine** ride (there were at least three different ticket styles available) was "good for one tour below the 3,000 foot level." A beautiful example of "old-time"graphics, this ticket told the story of Sutter's Mill, the Gold Rush of '49, and of "Sluice Box" McGee's excitement when he stumbled on Calico's Glory Hole. As we waited in line for our chance to board the **Mine Train**, we read the ticket's warning to "watch out for dangerous gas pockets" during our trip. Similar western-style souvenir tickets were available at Calico Ghost Town, a western theme area in San Bernardino, restored by Walter Knott in the 1950s.

BUTTERFIELD STAGE LINE
Good for one round trip to town or towns marked
ADULT STAGE 50c
Canon City – Cripple Creek – Tombstone
Bisbee – Douglas – Tucson – Searchlight
Goldfield – Tonopah – Dodge City
Abilene – Calico – Death Valley
We do our best to keep deadbeats off stages but we can't be responsible for losses to card sharps and crooks, men or gals.
If the driver is shot during a holdup or Indian attack remember where he fell, his wife may want to claim his body for insurance.
Any one bringing the stage to next station will get a refund on his ticket if he didn't shoot the driver.
GHOST TOWN
KNOTT'S BERRY FARM
BUENA PARK, CALIF.



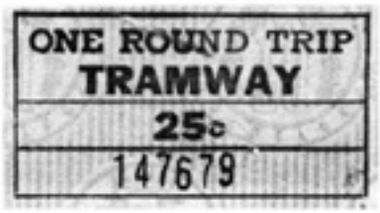




MOTT'S MINIATURE AMERICAN HOMES AND SHOPS
JEFFRIES BARN
I HAUNT DOLL HOUSES
A WONDERLAND OF TINY AMERICANA
1623 1964
SHOW THE KIDS HOW YOU LIVED IN THE "GOOD OLD DAYS"
6 FURNISHED HOMES — 34 SHOPS IN MINIATURE
TWO-INCH T.V. SCREEN
IN HOUSE No. 6
IT REALLY WORKS!
GHOST TOWN
KNOTT'S BERRY FARM
BUENA PARK, CALIF.

Almost every ticket had some fun-filled comment, adding to the enjoyment of our day at Knott's … the **Ghost Town Railroad** promised a "grand excursion of less than 1000 miles and all within the State of California" … we were warned of a "livery charge" if horses had to pull our cars in at Henry's Livery … and we were reminded that "if the **Butterfield Stage Coach** driver is shot by Indians, remember where he fell so that his wife may claim the body."

For a few years, Knott's offered ticket books, filled with Super Bonanza tickets, as emphasis changed from the old Ghost Town to the newer thrill rides of the "Roaring Twenties" area of the park.



Disneyland ticket books were issued in a bewildering number of versions, prices, and categories. The basic books of 10 Adventures (or Big 15 Adventures) became the staple for visitors to the park, but other options were available on an everchanging basis. Magic Kingdom Club members could get Bonus 11 or 13 Adventures books, and Courtesy Guest holders of the 5 Adventures books got in for free. Eventually, Magic Kingdom Club members could select the Magic Key tickets and these, too, evolved in size and appearance.

Some attractions, such as **The Walt Disney Story**, **Great Moments With Mr. Lincoln**, and **Monsanto's Journey Through Inner Space**, were promoted at the main gate with a special ticket tucked in behind the admission coupon.

These ticket books, with their colorful coupons still intact, even now seem to have intrinsic value … our memories of Disneyland when the tickets were still in use are very tangible:

Disneyland cordially invites you to be the guest of MONSANTO for an "Adventure Thru Inner Space" in Tomorrowland. Children and Juniors not accompanied by an Adult must present this coupon to be admitted to the attraction.
TA 065367

- of reaching the front of the **Submarine Voyage** line and seeing the attendant holding that sheaf of "E" tickets in his left hand …

- of passing the time en route to Anaheim by reading the ride names on our unused tickets and discussing our plans for using them …

- of inheriting half-filled ticket books from oddly-dressed out-of-towners who were willing to give us their extra tickets on the way out of the Park after dark …

- of finding partial books on the ground by City Hall during the rush to the parking lot after Tinkerbell's flight and the fireworks …

- of feeling that it was unfair that Fantasyland's Dark Rides; **Mr. Toad**, **Peter Pan**, **Alice in Wonderland** and **Snow White**; outnumbered the "D" tickets in our books …

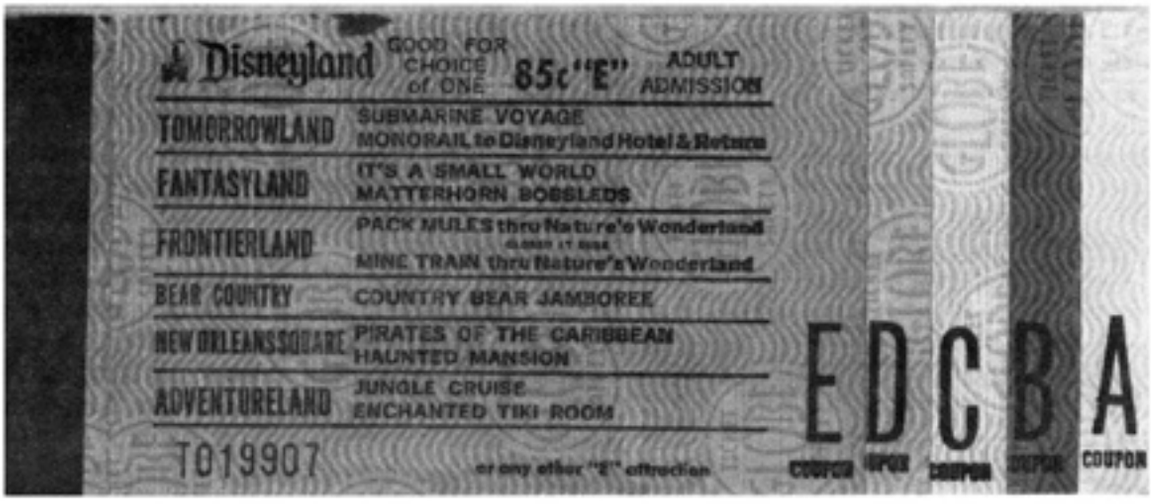
- of wondering why there seemed to be so many "A" tickets…

- and of marking off the many attractions we enjoyed this trip on the checklist provided inside the spent ticket book.

* * * * * * * * * * * * * *

On June 16, 1982, the Disneyland ticket book ceased to exist. We realize now that the ticket system "encouraged" us toward a balanced visit to the Park and an enjoyment of quieter attractions like the **Casey Jr. Circus Train**, and the **Main Street Cinema**, in order to use our "A", "B", and "C" tickets … a way of viewing and valuing the Disneyland attractions that is gone now. Today, visitors pay for entrance only, with the choice and number of rides they enjoy determined by factors other than their remaining tickets. One does wonder if a journey down Adventureland's Nile River aboard the "Congo Queen" didn't have more value when you had to surrender one of your very few "E" tickets to the attendant upon boarding.

Disneyland
ADMIT ONE GUEST
(ANY AGE)
TO ANY A THRU E ATTRACTION
This Coupon May Be Used For One Admission To Any A Thru E Ride Or Attraction In Disneyland
S034949


Disneyland
GOOD FOR CHOICE of ONE 85¢ "E" ADULT ADMISSION
TOMORROWLAND SUBMARINE VOYAGE
MONORAIL to Disneyland Hotel & Return
FANTASYLAND IT'S A SMALL WORLD
MATTERHORN BOBSLEDS
FRONTIERLAND PACK MULES thru Nature's Wonderland
MINE TRAIN thru Nature's Wonderland
BEAR COUNTRY COUNTRY BEAR JAMBOREE
NEW ORLEANS SQUARE PIRATES OF THE CARIBBEAN
HAUNTED MANSION
ADVENTURELAND JUNGLE CRUISE
ENCHANTED TIKI ROOM
T019907
or any other "E" attraction
E D C B A
COUPON COUPON COUPON COUPON

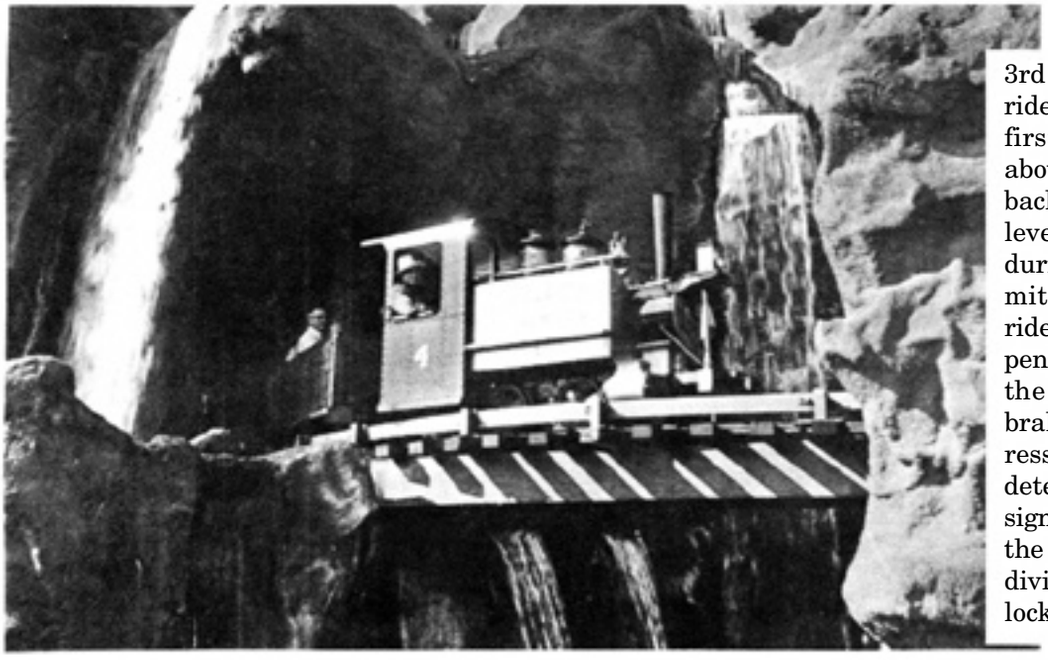
The CALICO MINE TRAIN

by Leon Janzen

By the close of the 1950s, L.A.'s theme park audience was responding to a potent entertainment combination … a fusion of "dark ride" and train ride. Disneyland had its **Rainbow Caverns Mine Train** (1957), Pacific Ocean Park had a **Banana Train** through a tropical forest and volcano (1958), and in November of 1960, Knott's Berry Farm opened a new attraction … the **Calico Mine Train**. The other rides are gone now, but the **Calico Mine** ride is still carrying hardy miners "down to the 3000 foot level" just as it did 28 years ago.

The **Calico Mine** was one of several attractions brought to Knott's on a lease basis when Walter Knott struck a deal with Bud Hurlbut, designer and manufacturer of amusement attractions. Knott,an accomplished preservationist of historical structures, helped define the ride's educational atmosphere consistent with the Ghost Town he had been developing since the 1940s. The area just beyond the narrow-gauge steam train tracks, once occupied by wooden stables and sheds, became home to the now familiar "stone" edifice. The initial plans called for individual "ore" cars, two riders each, like other "dark ride" vehicles of the time. This was changed to the three car (30 passenger) mine trains pulled by small, powerful locomotives, achieving greater realism and passenger capacity. **Calico Mine** revenues were divided differently between Hurlbut and Knott, depending on where the ride was paid for … at the front gate or at the ticket booth adjacent to the attraction. Collectors of theme park paper items will be interested in the fact that, because of this, there were two different admission tickets used in the park simultaneously.

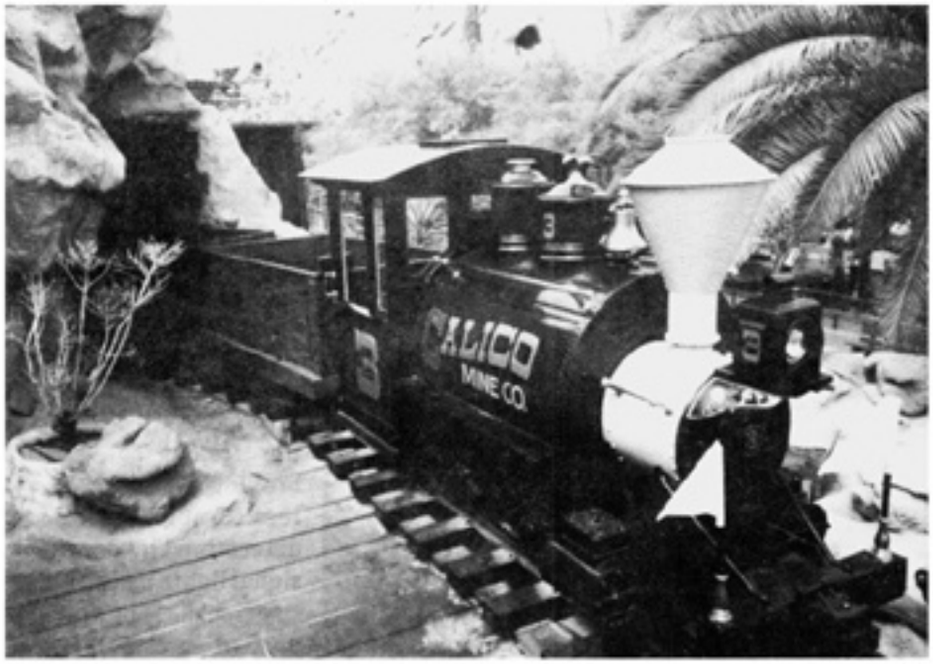
The tour of the **Calico Mine** lasts 8 minutes, with a running description of underground wonders delivered by a rustic guide as he runs the locomotive. Throughout the ride we see full-size mechanically animated miners digging precious metal in the gloom. There are usually two trains operating, with two more trains on standby. The mine train follows a 5/8 mile "running track"which begins at the structure's 2nd level. It descends to the 1st level, then is pulled up a chain-drive lift to the



3rd level,showcasing the ride's central mine shaft first from below, then above. The train rattles back down to the middle level (and back outside) during the ride's "dynamite" conclusion. The ride operators have independent control of both the train's speed and braking systems. Progress through the ride is determined by dozens of signal lights placed along the tracks. The track is divided into six control locks, and trains proceed

past a continuous series of green lights. In the unlikely event that a train enters a block with a red light showing (because another train is in that block) the chain drive lift immediately shuts down, and all house lights come on throughout the ride interior. During peak periods, when all trains are running, there is a 15 second check-point system which must be adhered to.

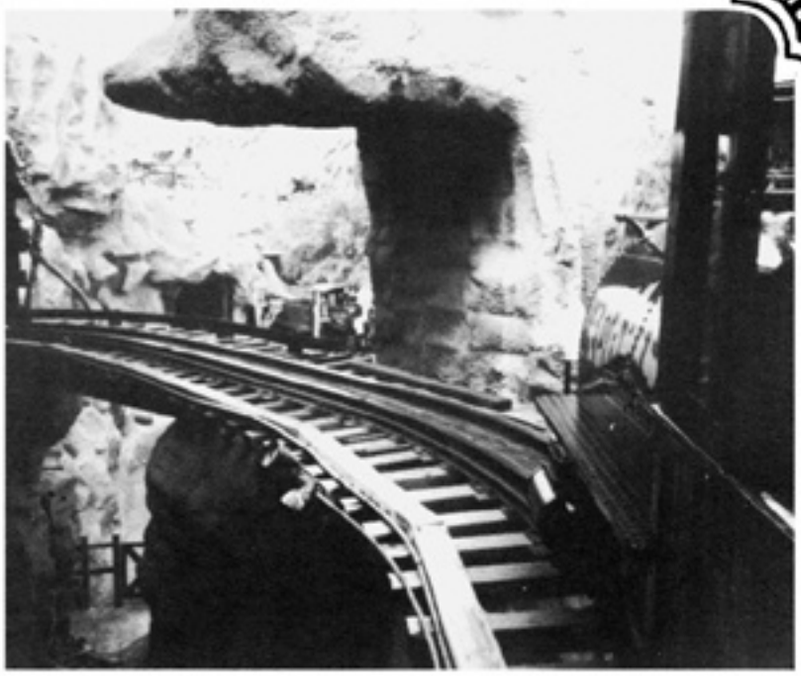
The ride first opened with 4 locomotives, with a 5th one added in 1961. The 6th engine, referred to as "the beast" because of its weight, was added in 1968. All six engines have separate personalities, of course … #6 is special because the operator must leave his seat to throw extra weight on the braking lever … but it does stop!



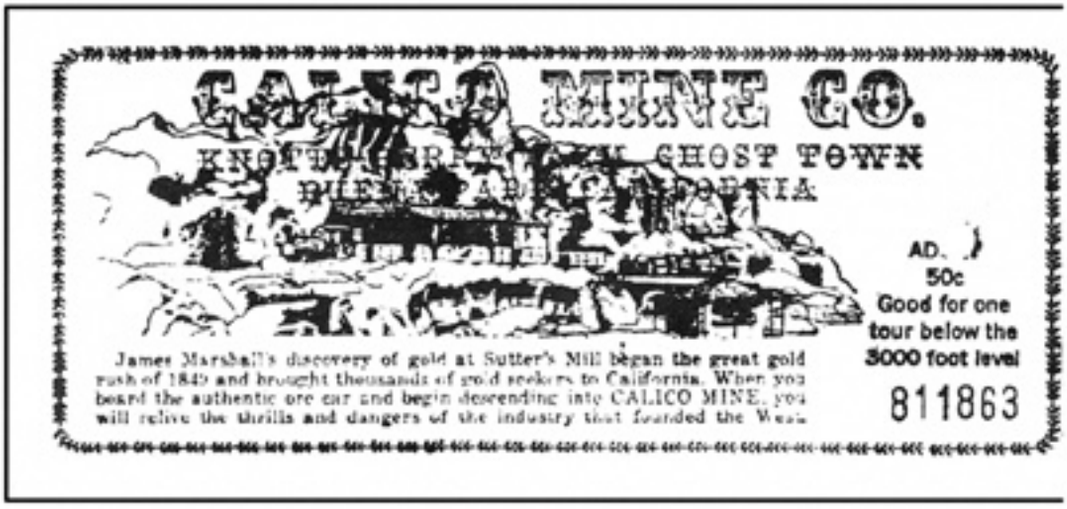
In later years, the trains grew to 5 cars, with a 50 passenger maximum. The locomotives (ranging in weight from 1-1/2 to 2 tons) handled the larger trains without modification. All six locomotives, designed and built by Hurlbut, have electric motors and batteries provided by General Electric, enabling them to run

all day and re-charge all night. They have brakes which thrust down on flat steel rails, positioned just inside the regular **Mine Train** rail. In addition, the ore cars have sidebrakes which extend against metal side-rails along portions of the track, where necessary.

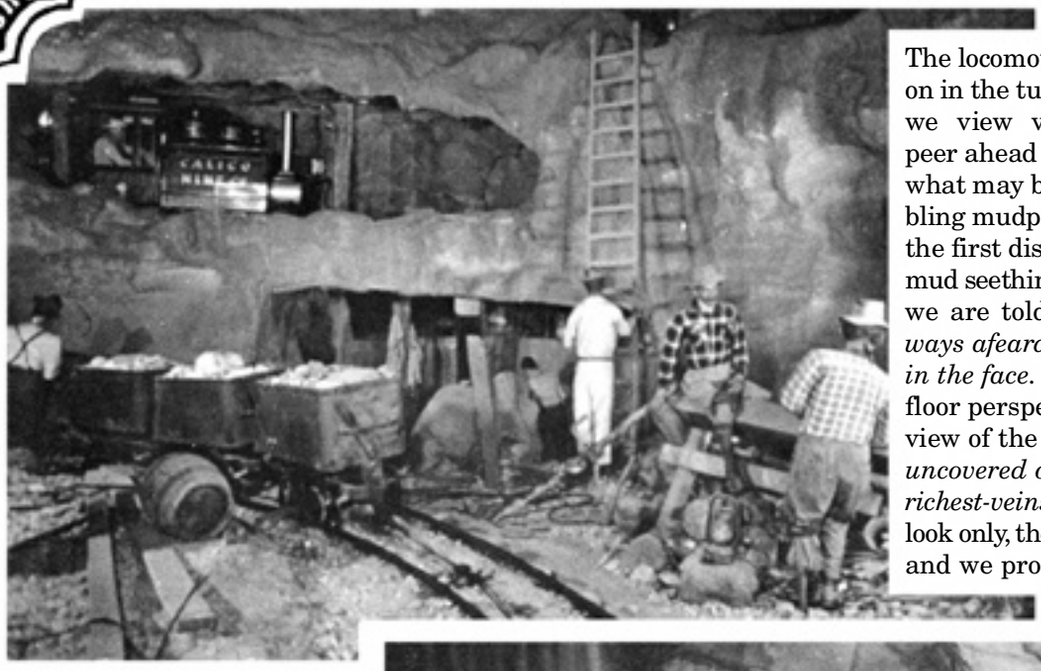
Let's take the tour through the **Calico Mine**: The walkway into the mine area passes beneath rivet-studded wooden ore cars being pulled slowly overhead by shiny, colorful mining locomotives. We walk up the incline to the loading area and feel the spray of falling water to the side of our pathway and beneath our feet. We look up to glimpse another **Mine Train** through the wooden ties of a trestle high above our heads … all this and we're not even on the ride yet!



We rush for a place in the first ore car. We have a good view of the locomotive's controls … and the ominous mine shaft up ahead. Wade, our **Mine Train** engineer, grins at us as he speaks into his microphone … *Howdy folks … we remind you not to smoke … there's a lot of dangerous gases down there … we don't want any unnecessary explosions now do we?*



With its bell clanging, our train enters the tunnel and descends into the **Calico Mine**. The headlight shines narrowly against the curving stone wall ahead, in disturbing contrast to the absolute darkness on both sides of our train. *Folks,* says our Engineer, *these tunnels were dug kinda low and narrow … so we're gonna ask you to keep your hands and arms inside at all times …*

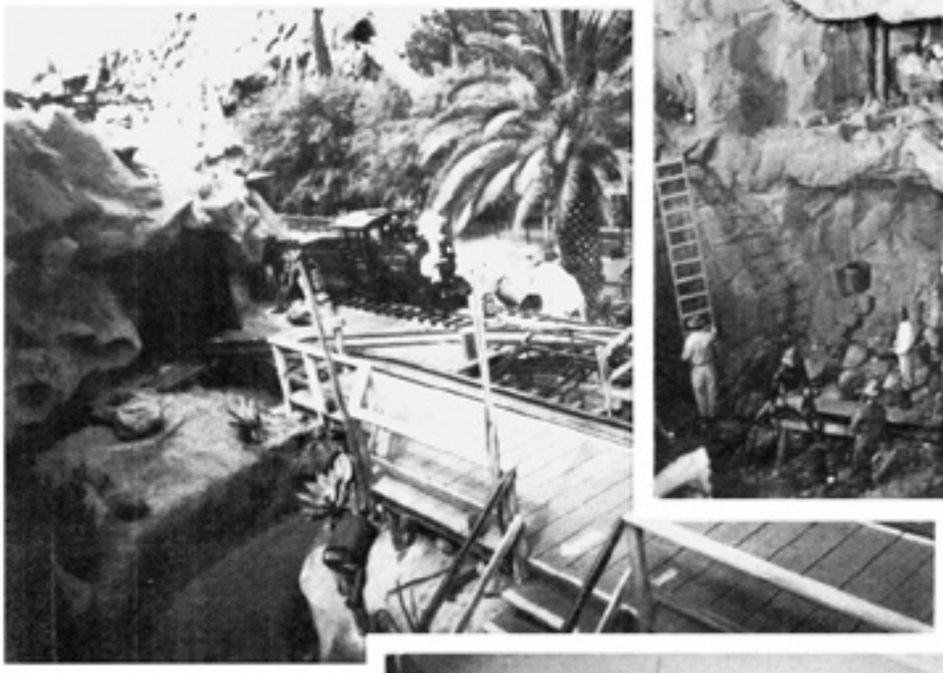


The locomotive's headlight winks on in the tunnels and off again as we view various "scenes." We peer ahead and strain to glimpse what may be in store for us. Bubbling mudpots and geysers are in the first display. We see the thick mud seething in the dim light and we are told that *miners are always afeard of a hot geyser, right in the face.* Then, from a ground floor perspective, we get our first view of the Glory Hole *where we uncovered one of the largest and richest-veins of gold ore …* a brief look only, then our headlight glows and we proceed down the shaft.

Well, old Betsy's comin' up on Underground Lake, Lost River … We enter a cool blue-lit chamber where water plunges past our train into a dark pool beneath the tracks. Then, with sounds of cascading water fading behind us, we proceed through a mining scene where animated figures hold lanterns, swing hammers, and use drilling equipment as they did back in 1850. The noise of rock crashing down a chute and the clank of steel tools fill the tunnel.Then our train is jerked up an incline by a cog-type lift … while we consider the darkness around us.

A couple of old miners followed a yaller lead of gold when they broke into this cavern … my, ain't she a pretty one? Our train pulls quietly through a large, multi-layered cavern, crowded with rocky shapes in all directions as we hear a vague and distant choir. Wade points out that *one tiny drop of mineral water is needed to start one of the formations … and after about a million years it looks like these …*

Suddenly we seem to hover above a dramatic scene … the Calico Glory Hole, from a kind of upper gallery. Animated figures, dimly lit by their lanterns, work to extract ore at various levels … the effect is very believable. *Now that's what I call a heap of diggin', folks.* Then, just as quickly, we emerge into bright sunlight for a bird's eye view of Ghost Town from an elevated timber trestle. *This shaky old thing was built in 1880,* Wade tells us. *I always breathe a little easier when I get to the other side.* We roll from behind the "pinnacle," gaze through the waterfall for a moment, then move back into the mine.



Now our train heads rapidly downhill into the dark while our guide tells of the unsafe dynamiting done by the miners. *Lay flat on your belly if they should ever blast,* he says. We hear explosions and see bright flashes of light. *Those timbers up ahead … they don't look too safe to me!*

Ooooooooeeeeeee! We shore were lucky … well folks, we've come to the end of your tour. Enjoy the rest of your day at Knott's Berry Farm … thanks for ridin'…

Disneyland ANAHEIM, CALIF.

How to draw DONALD DUCK

COPYRIGHT ALL RIGHTS RESERVED

a WALT DISNEY CHARACTER MODEL GUIDE

a word from Walt ...

This Model Guide is in response to the many requests we have received, asking how we draw our cartoon characters. It is not a toy – but the actual model sheets used every day by the artists at our studio.

Study the basic proportions and then use your own ideas in creating new poses and expressions.

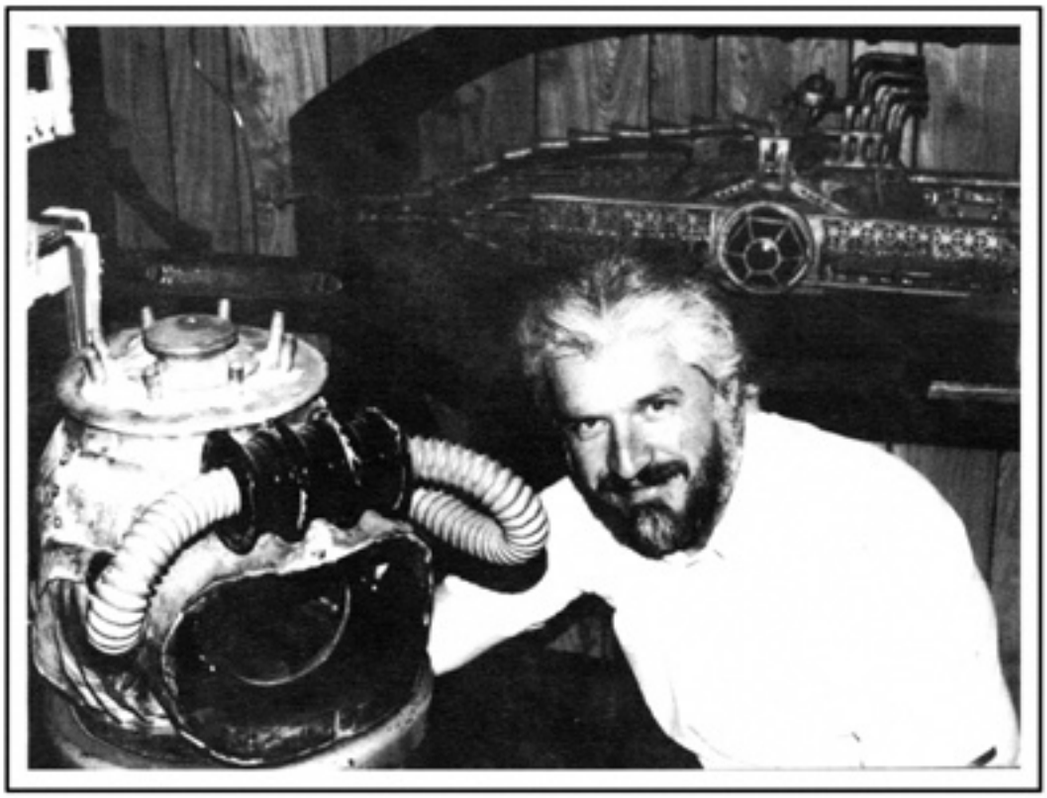
Remember that while copying is often helpful in learning to draw, the true artist must do original work.

Sincerely,

Walt Disney

A Letter From The Editors...

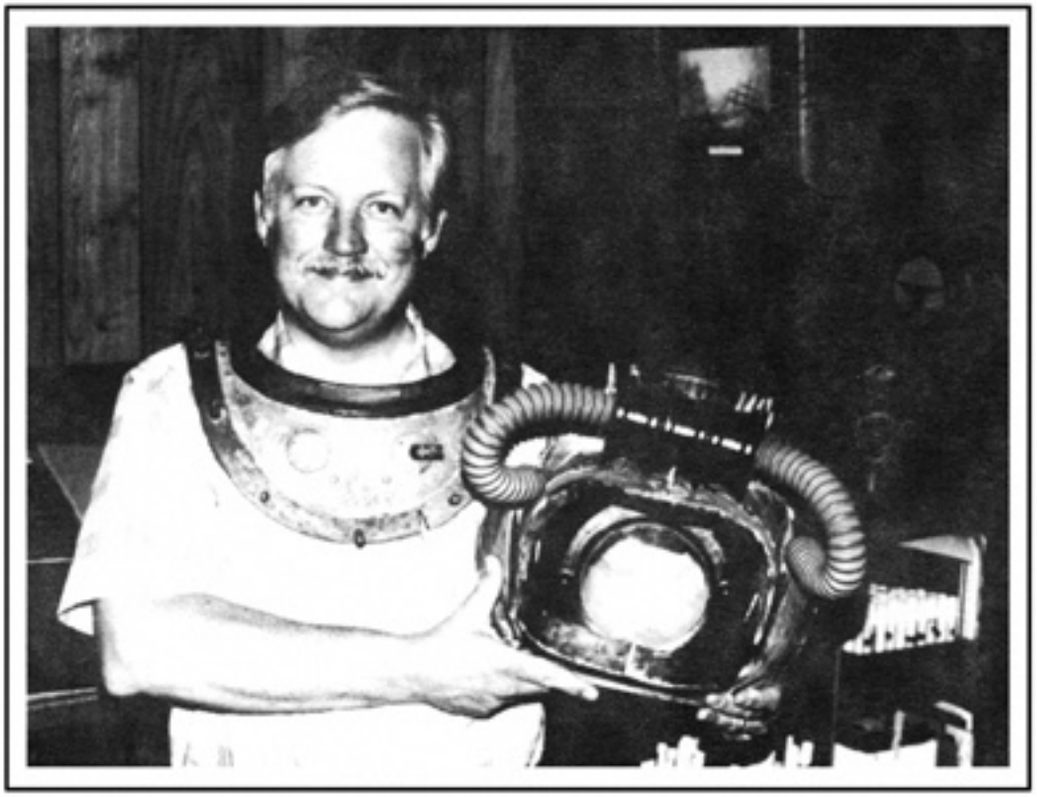
We hope you enjoyed the Annual … we sure did. As these photos reveal, we're having a good time roaming through Disneyland history, rediscovering the facts and artifacts from the '50s and '60s. Jack Janzen, coeditor and younger of the two brothers is the one with the beard posing in front of Tom Scherman's Nautilus II model. Leon Janzen is displaying boyish enthusiasm because of the actual *20,000 Leagues* helmet he's clutching. These are some of the rewards.



Going back through our old issues reminds us of how much we've learned and how much fun we've had doing The "E" Ticket. We've learned a lot about putting out a fanzine … we've evolved from a Xerox newsletter to an offset printed, 36-page "black & white can be beautiful" magazine.

But that's not the best part.

As the format of The "E" Ticket improved, so did our information sources. Over the last four years, The "E" Ticket's persistence helped introduce us to accomplished artists who worked with Walt Disney on early Disneyland. These friendships have resulted in the interviews and articles we are most proud of. Through this process, our enthusiasm for Walt's first theme park remains as strong as it was when it inspired our first issue. Your words of encouragement at the local Disney shows, and your letters and subscriptions, tell us we are on the right track. Thank you.



The E Ticket